



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

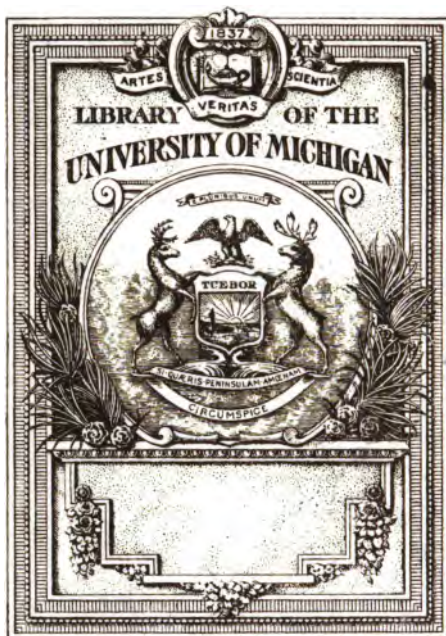
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

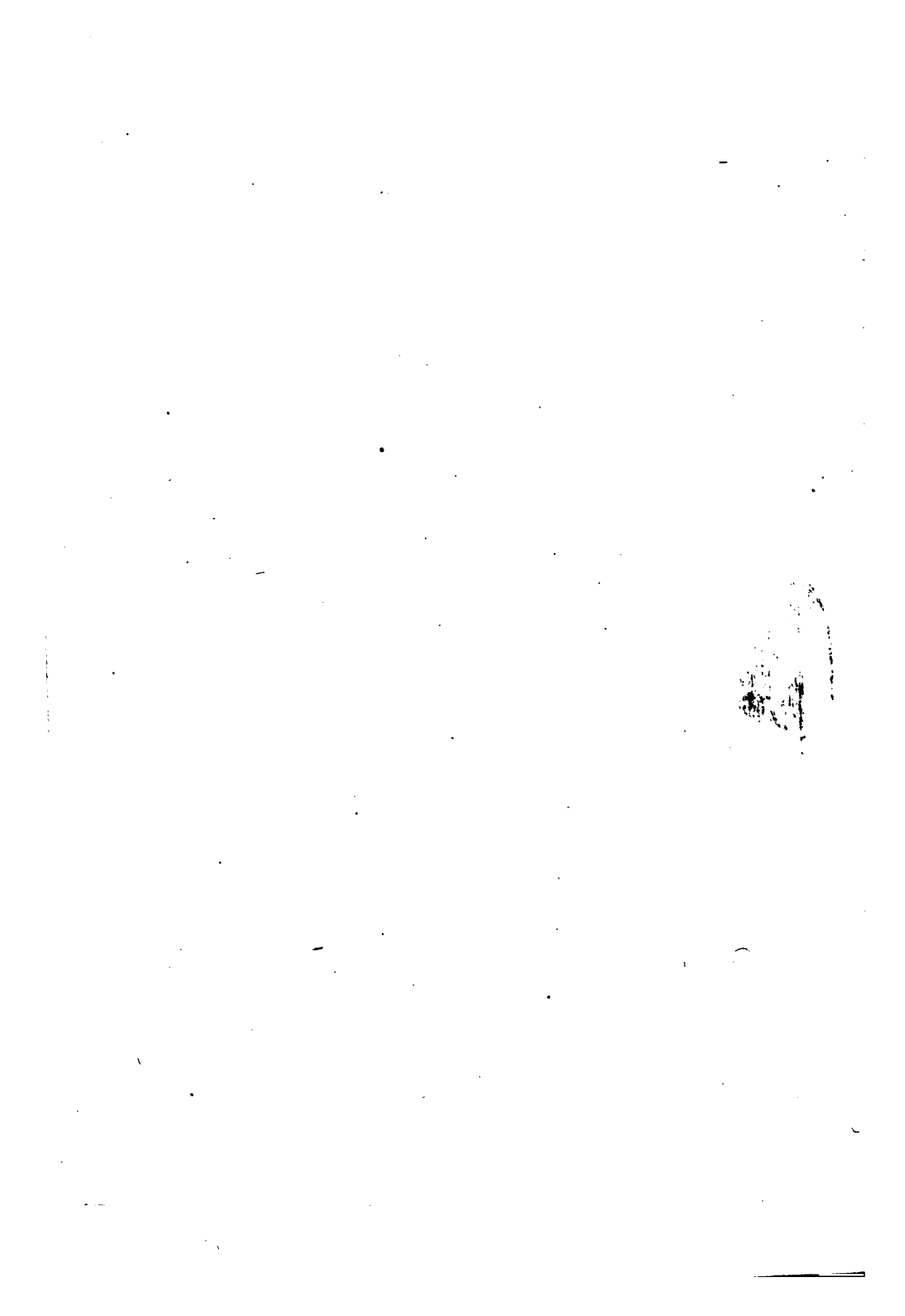
- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



HF  
5823  
.F873







addition

## **By the Same Author**

**Printing in Relation to Graphic Art  
About Book Making**



# **The Art and Science of Advertising**



MR5U



# The Art and Science of Advertising

By George French



Boston  
H. W. H. French & Company  
1909



Portrait of a woman in a pink dress, holding a white object, possibly a fan or a piece of fabric. The background is a textured, mottled blue-grey.

# The Art and Science of Advertising

By George French



Boston  
Sherman, French & Company  
1909

**Copyright 1908 by George French**

***Published February 1909***



# The Art and Science of Advertising

By George French



Boston  
Sherman, French & Company  
1909



0900955

## Preface

revised 225-265

This is a book about advertising. It assumes to indicate in orderly fashion what the author believes to be the fundamentals of advertising. It does not pretend to be a text book for students, or a manual for the advertiser. I do not believe I have been able to say the last word upon a great subject, which has but just now become a topic for serious discussion and research. Much that is said will be repudiated by some practitioners of advertising, and doubtless some of it will speedily be disproved. There has been no attempt to gather and assimilate the writings of others. All here set down is as it lay in my mind, stated as simply as may be; the result of many years practise and study of advertising, in some of its relations and developments.

It is the great disadvantage of this great profession that it has practically no literature. There is no book, for example, giving the scientific genesis of advertising; and there is no book adequately treating of it as a trade. There are several interesting books upon phases of advertising, chiefly relating to the practise of the art of writing advertisements. There are several books the titles of which would lead one to assume that they treat of the scientific basis of advertising; but they are superficial and insufficient. Much has been written about advertising as it manifests itself, but little about the rela-

## Preface

tion it bears to the people who are the purchasers. But little in that line will be found here. It is a subject for a life-work by a great investigator.

This book is little more than indicative. It seeks to indicate the nature of advertising, for the purpose of assisting those who practise it to a truer comprehension of the power they have at their command, with some hints as to the better manner of utilizing and applying that power. Though it may seem that undue importance is attached to theory and science, the object is to suggest that science and theory are elements of power for the practical worker. There is nothing in these pages which is not applicable directly to the business of advertising, and intended to make that business more productive.

I wish to express my gratitude to the publishers of Profitable Advertising and the American Printer for permission to use paragraphs from articles written for those periodicals, and to several personal and professional friends who have given valuable counsel and advice. Without the coöperation of friends the average writer's erudition would often sensibly shrink. Especially is this true of the advertising field, in which the sum of knowledge is as yet chiefly embodied in meager and confused reports of that which a few successful practitioners have accomplished.

The illustrations inserted, it should be stated, are not to illustrate the text near them; nor are they offered as perfectly exemplifying the principles dealt with. They are offered as fairly indicative of the better practice of the present day.

# Contents

	PAGE
Preface.....	9
Illustrations.....	13
Introduction.....	17
The Profession of Advertising.....	32
Science and Psychology in Advertising.....	47—
Moral and Esthetic Elements.....	62
Art in Advertising.....	70
The Study of Advertising.....	81
The Advertising and Selling Campaign.....	92
Salesmanship and Advertising.....	100
The Personal Contact.....	125
The Element of Interest.....	136
The Argument of the Advertisement.....	148
Attraction, Suggestion, Assertion.....	156 —
Optics and Advertising.....	170
Writing the Advertising Copy.....	181
Suggestion in Advertising.....	192
Printing for Advertising.....	199
Type in Advertising.....	208

## Contents

Cuts for the Advertisement.....	217
Paper for the Advertiser.....	228
The Advertiser and the Agent.....	243
Booklets, Brochures, Leaflets, etc.....	255
Business Correspondence.....	267
Advertising Advertising.....	279



## Illustrations

Lithograph in eleven colors by Forbes Lithograph Mfg Co.....	Frontispiece
Advertisement by American Printer.....	20
Advertisement by Calkins & Holden.....	22
German example of artistic typography.....	25
Detroit Adcraft Club creed.....	27
Advertisement by Swift & Company.....	34
Three-color plate by the Barta Press, facing.....	38
French poster from John F. Jones Company.....	42
Metzograph by Eclipse Electro. and Eng. Co.....	48
Advertisement by F. S. Blanchard & Co.....	51
Advertisement by Frank Presbrey Company.....	56
Advertisement by Frank Presbrey Company.....	60
Advertisement by Kehler-Crosby.....	65
Two-color booklet cover designed by F. W. Goudy	72
Two-color typography by Brietkopf & Hartel.....	77
Two-color cover by Munder-Thomsen Press.....	86
Two-color advertisement by Inland Type Foundry	89
Advertisement by Long-Critchfield Corporation...	102
Two-color decorative booklet cover, German.....	105
Half-tone plate by Griffith-Stillings Press, facing..	110
Two-color booklet cover by Munder-Thomsen Press	112
Halftone advertisement by Crowell Publishing Co.	118
Two-color plate by Corday & Gross, facing.....	122
Advertisement by Curtis Publishing Company....	128

## Illustrations

Advertisement by American Type Founders Co. . .	132
Advertisement by Inland Type Foundry. . . . .	139
Prismaprint by Matthews-Northrup Works, facing	142
German title page in one series of type. . . . .	145
Two-color adv't by Keystone Type F'd'y, facing .	152
Advertisement by Remington Typewriter Co. . . . .	160
Advertisement by Frank Presbrey Company. . . . .	164
Hand lettered plate, facing. . . . .	168
Chart showing the operation of the eye in reading	173
Two-color plate by Oxford-Print, facing. . . . .	178
Advertisement by American Type Founders Co. .	184
Advertisement by American Printer. . . . .	189
"Highlite" engraving by Binner-Wells Company. .	202
Advertisement by Barnhart Brothers & Spindler. .	211
Three-color plate by Sparrell Print, facing. . . . .	212
Advertisement by Frank Presbrey Company. . . . .	219
Advertisement by George N. Pierce Company. . . .	223
Advertisement by Victor Talking Machine Co. . .	231
Advertisement by Doubleday, Page & Co. . . . .	237
Advertisement by the N. K. Fairbank Company. .	245
Advertisement by Franco-American Food Co. . . .	251
Advertisement by National Biscuit Company. . . .	259
Advertisement by the Van Camp Packing Co. . .	264
Booklet cover designed by F. W. Goudy. . . . .	269
Advertisement by Mellin's Food Company. . . . .	273
Color plate by Matthews-Northrup Works, facing	276
Metzograph engraving of cloth samples. . . . .	280
From a wood engraving by Guy Bouche. . . . .	283
Advertisement by Kewanee Water Supply Co. . . .	288



**The Art and Science of  
Advertising**





## Introduction

Advertising is the only business which yields a revenue simply for the asking, for, resolved to its simplest elements, advertising is asking that many people do specific things. Looking at the matter in this light, and allowing the idea to grow and broaden, it becomes apparent that here is one of the great problems of the times; great as a problem of business, and greater as a sociological problem.

What is advertising, and how can it be practised with honor and profit? This question is uppermost in the publishing world, and in the world of business that seeks to deal with many people. It reaches every business, and practically every man in every business. It concerns every home in the land, as a home, and every man and woman in the land, as men and women. There is not a person, who expends even the most modest income for the most modest necessities of life, but is affected by advertising. It is the one art which interests every person, the one profession which enforces its tenets upon all who live, the one business which means profit or loss to every individual who earns or spends money. Whether we will or not, whether we know it or not, we are all dependent upon advertising, and to each of us it means gain or loss.

## Introduction

It is this universality of the reach and influence of advertising that gives to it an ethical quality not attachable to any other business or profession. It is the fact that it affects all that makes of advertising the great opportunity for enterprise.

It is not possible to conceive of business, in the modern sense, without advertising, in the modern sense. Business is impossible without advertising. It is impossible to buy and impossible to sell, without invoking advertising. It would be found almost impossible to live without advertising. It is the practical, cold, sordid, *vade mecum* of commerce. It is also the magical source of wealth that shames the record of Monte Cristo. It is more magical in its workings and in its producing than any mythical wand of fairy lore. Aaron's rod was a crude and feeble instrument compared to the well-conducted advertising campaign. Midas was an amateur in gathering gold compared to the advertising campaign skillfully prosecuted.

It is true that advertising is a two-edged sword. It wounds him who is not skillful in handling it. It is conscienceless. It serves him who is its master, for good or for ill, as its master chooses. It is no stickler for morality, nor for right of any kind. It is an instrument, and it is for the man who makes use of it to furnish the conscience, the forbearance, the pity, the mercy. It will work for evil as readily as for good, and it will accomplish as much for evil as for good.

Advertising has come into being as the language did, gradually, and in response to the manifest necessity. It has not been created, in the sense that some of the more exact sciences have been created. It has never been

## Introduction

formulated. There are not three men engaged in advertising who would use the same thought in defining it. It is not the same to two expert practitioners. It is not the same to two classes of publications that print advertisements. It is not the same to two great enterprises, each of which owes its greatness to advertising. There are few rules governing its practise—it is doubtful if there ever will be, or can be, a complete code of such rules. The highest and truest conception we are able to arrive at, with reference to advertising, resolves it into personal attributes, based upon and guided by a few general principles. It is personality with knowledge working upon personality with needs.

But advertising may be formulated into a science. The experience of the great advertisers, and the experience of the great failures, may be correlated. Science being the formulated results of experience it is evident that advertising may as easily become a science as ethnology has become a science.

When the day comes that sees advertisers admit that their business is a science, and sees them turn to science for guidance, the business of advertising will advance in efficiency to a point it now touches only in isolated cases. It will then be a business that can be predicated with the certainty in each specific case that is now possible only in isolated instances.

There is nothing more essentially due to the element of chance in advertising than there is in the manufacture of cotton goods or the raising of wheat. If a man understands advertising as a mill superintendent understands the manufacture of cotton cloth, he may expect to turn



## The cover is seen before the contents

hence the reason why the cover stock on a booklet or catalog, in color and quality should equal if not excel that of the inside paper. Kenmore Covers qualify in these respects. There are other cover papers, but none which combine attractiveness, utility, adaptability and economy as do Kenmore Covers. While the colors are artistic they are not so dark as to prohibit their use on every-day printing, and the pleasing surface and finish of handmade papers are closely approximated. Kenmore Covers look well as catalog and booklet covers, programs, envelop slips, announcements, folders, and even covers of law briefs—a variety of uses that are surprising and unusual. The printer who carries a line of Kenmore Covers need have no fear that they may become shelf-worn.

Kenmore Covers are carried in eight colors: Green, Shrimp, Primrose, Blue, Cafe, Olive, Golden Rod and Gray; and in two sizes and weights: 20x25-60 and 22½x28½-75.

Send for sample book and list of agents.

### Carew Manufacturing Company

South Hadley Falls, Mass.

Reduced from a page in the American Printer. By courtesy of the publisher  
Practically a perfect example of advertising typography

## Introduction

out a merchantable product upon almost as certain a cost-and-profit basis.

Take the elements of good advertising which border upon the science of psychology to illustrate what is meant by science in advertising.

It is important to know how the eye acts in reading, because we must get our advertisements read.

It is important to know what is the automatic habit of the mind in its reception of a suggestion; that, for example, it is bound to act in some fashion, that it cannot be indifferent to any proposal submitted to it. It is well to know that every advertising proposition entering the mind is accepted or rejected; that every advertisement that gets read produces a distinct impression, favorable or unfavorable. There is no such thing as neutrality in the action of the mind. If there is apparent neutrality it is the result of the exercise of the judgment; or more probably a veil hung before the mind by the person, to shield it and to protect the interests of the individual. Back of that veil of indifference or neutrality, and even of assumed ignorance, there is the mind which has acted, has decided, and awaits the action of the individual. The engine has been started; it is for the individual, the will, to throw in the clutch.

The premises upon which the mind acts come to it through the eyes. The eye works automatically, as well as the mind, and it is perhaps even more arbitrary. Optics as it affects advertising is a most fascinating study, and a most profitable one. It is well for advertisers to know what forms are more agreeable to the eye, and the limits of its capacity in different directions and under dif-

## Introduction

like electricity. We know something of how electricity works, and we know a little about what it will do; but we do not know what it is.

We know that advertising is one of the marvels of this marvelous age. We know that it has sprung into a wonderful development, and that it touches our lives on almost every one of their numerous facets. We know that it has developed into a gigantic business, involving the expenditure of fabulous sums of money. We know that in its service there are the brightest men of the day, and the brightest women; the best business men; the best writers, the best artists, the most expert craftsmen. We know that it offers the most exalted opportunity, the widest and most fertile field for human endeavor. We know that the advertiser is one of the greatest of popular educators, and one of the chief promoters of human happiness, as well as the greatest of business builders.

What is advertising?

When we look a fellowman straight in the eyes, and tell him that we have something that he ought to possess, and ask him to buy it, that is advertising.

When we add that we know that that which we have to sell is a good thing, and that we pledge him our sacred word that it is a good thing, that is honest advertising.

When we consider how we shall tell our fellowman about the thing we wish him to buy, that is the science of advertising.

When we carefully consider the science of advertising, we perceive that we are attacking a very large, a very broad, a very deep problem.

There are two major premises to deal with:





# Pforten des Lebens

Aus Briefen eines Vierzigjährigen

Beschauliches für  
denkende Männer  
Von Erwin Rosch



Verlag von Oswald Scherbe, Stuttgart

A German example of artistic typography

## Introduction

1. The fellowman we are trying to interest: How are we to get at him? What are his methods of thought? How does he receive what is said to him?

2. The advertiser, who is to deliver this message to this other man: How is he to frame the message so that it will be likely to effect his purpose?

Here is the foundation for our study of advertising.

Before we burden our minds with methods; before we balance the claims of the newspaper against the claims of the magazine; before we balance the periodical against the street car; before we undertake to estimate the value and the place of the advertising novelty, the calendar, the booklet, the pamphlet, the brochure, the catalogue, the poster, the circular, the typewritten letter—before we do anything at all, there stands the man to whom we must sell, or sell not at all.

What about that man?

Do we know him?

Do we understand the workings of his mind?

Do we know the avenues that lead to his good will?

Do we know his needs?

You know the parable of the sower:

“Behold a sower went forth to sow; and when he sowed, some seeds fell by the wayside, and the fowls came and devoured them up: Some fell upon stony places, where they had not much earth; and forthwith they sprung up, because they had no deepness of earth: And when the sun was up they were scorched; and because they had no root, they withered away. And some fell among thorns; and the thorns sprung up and choked them. But others fell into good ground, and brought

## The Adcrafter's Creed



**BELIEVE** that this is a just world and that even advertising men will get all they deserve.

¶ **I believe** that Advertising is a Science and the practice of it an Art worthy of my best thought and effort.

¶ **Give me** time to study hard and the leisure for quiet thought; an open mind towards the wisdom of Seasoned Experience, and a ready ear that I may hear the Heart Beats of the People.

¶ **Protect me** from the Cant of the Unfailing System, from the temptation to knock the work or character of another, and from the necessity of advocating a damnably bad cause for good wages in preference to a good one for poor.

¶ **Give me** Charity, Good Cheer and a minute or so for the Beginner and the Plodder, while practicing at all times the Noble Art of Minding my Own Business.

¶ **Give me** strength to be a Booster always—a Kicker never—and that I may always play the game like a gentleman.

¶ **And in** the end, may God protect me from the belief that I am superior in knowledge or performance to my brothers, and find me a place in the Sacred City of our Ideals.

Good example of strong-toned typography

## Introduction

forth fruit, some an hundredfold, some sixtyfold, some thirtyfold. Who hath ears to hear, let him hear."

Here we have a description of the earlier processes and effects of advertising, and a clear indication of that way by which we are to look for success in the future. We have ears to hear the teaching of this parable, and the teaching is that good seed must be sown upon good ground; as the word is, "into good ground." The teaching of this parable is not the doctrine of chance. Quite the opposite: It is that good ground must be sought, and that it must be properly prepared, so that the seed may fall into it, and therefore bring forth fruit.

The advertiser's ground is man, and he must test and examine and prepare that ground, according to the nature of the advertising seed he has to sow.

The good farmer does not presume to plant a field to corn, or sow it to wheat, until he has tested the soil, and ascertained if its chemical constituents are such as will promote the growth of corn or wheat. Then he feeds the soil such particular fertilizer as will strengthen its weakness and stimulate it to produce.

So advertisers are bound to study human nature, which is their field, to ascertain what seed of advertising will be likely to produce the best crop, if they expect ever to be able to base their business upon such principles as will enable them to predicate their results in mercantile terms.

How to study man, with reference to his measure of receptivity to advertising, or his willingness to respond to it, is a large topic.

Our minds are mechanical in their action; more so

## Introduction

than has been imagined. The manner in which things impress us may be almost exactly ascertained.

Certain forms have identical effect upon the majority of men. Certain combinations of colors may always be relied upon to repel, and certain other combinations to attract. Certain words, and formations of words, are pleasing, and certain others displeasing—not only to individuals, but to the majority of individuals.

This is psychology.

It is a ponderous word, but it opens wide the door of opportunity to the advertiser. It merely relates to the study of the mind of man, the instrument we must play upon when we advertise.

This question, of how to get at the man who is to buy, leads one far; but the further one goes in the study the more interesting it becomes, and the more facility and power the advertiser acquires.

Our major premise leads a long way out of the beaten tracks of advertising, but at every step it adds to our knowledge of advertising and our power to advertise. It leads us up to the plain proposition laid down so long ago, and teaches us to vary it somewhat from the original.

We may honestly say that the most profitable study of the advertiser is man; because no man can pursue the study of man for the purpose of learning how to sell him things without gaining in respect and consideration for him, and coming into closer brotherhood with him.

A man must know his instrument if he is to play upon it, his machine if he is to operate it, his ground if he hopes for crops from it; and his man if he expects to sell things

## Introduction

to him, the need of which he has not yet realized.

If we carry this idea to its legitimate conclusion, we discover that we must revolutionize the theory and practice of advertising as it has existed. We have been sowing advertising seed upon stony ground and among thorns; we have been wasting our seed and our effort; we have been content—wrongly content—with small percentages of return.

The best argument we have been able to make has been that advertising has paid some of the men who have spent money for it, in some of the periodicals, and for some of the schemes and devices.

We have never been able to justify the theory of advertising, apart from the practice of advertising. We have never been able to go much further than to assert that advertising has proved itself beneficial. Most of our progress has been made by walking forward with our faces toward the past; and our constructive work has been largely based upon what we and others have done.

It is as clear as daylight that advertisers must be able to justify the faith that is in them by other evidence than that of their works, and that they must know how to apply advertising so that they may not waste seed and effort trying to get results from stony and thorny ground.

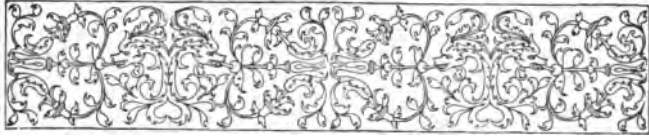
These results can be accomplished only through seeking out the scientific bases of advertising, and by a thorough study of them.

Advertisers need to get the utmost benefit from whatever is useful to them. Their profession is emphatically a new one. It has not yet been formulated into a science, although there is in embryo a science of advertising. Ex-

## Introduction

perience is of the utmost value, but it must be based upon something more substantial than the progress of an individual from ignorance to a partial knowledge and limited efficiency. No science in the world rests upon the experience of one generation—nor upon the experience of twenty generations. Back of all the arts, all the professions, all the sciences, all the crafts, all the trades, there is human nature. It rules them all. A knowledge of it is essential for the successful practice of any. It is more essential in the advertising profession than in any other, for the reason that advertising is simply the telling to many men, by one man, of certain facts that may benefit the mass, or in some way minister to the mass. Advertising is a personal message from one who knows to many who are supposed to wish to know.





## The Profession of Advertising

It is one of the conditions of human progress that results can be obtained only through the application of knowledge as the basis of earnest and devoted work. No branch of science, no profession, no calling, yields its best to the superficially equipped, to the dilatory, to the half-informed. It is the educated enthusiast who reaps the rewards of business, no less than of science, of ethics, and religion. It is the educated enthusiast who will reap the rewards of the profession of advertising.

It is not unjust to the men who have made conspicuous successes in advertising to note that up to a very recent date the labor of the advertising man has been chiefly the persuading of business men to begin and prosecute advertising campaigns. That done, the real work of making the advertising effective has been delegated to clerks, whose chief duties have been to deal with the newspapers, the magazines, the billboard owners, the men controlling the street-car privileges, and other mediums. After the order was secured from the merchant or the manufacturer, the man who knew about rates and could deal with the mediums was next in importance. The copy-writer was for the most part a literary derelict, one who had been through a newspaper experience and was no



## The Profession of Advertising

longer able to cope with the strenuousness of that calling; or the copy was prepared by men whose chief duties were something else, in their moments of leisure. It is only recently that advertising has been considered to need the attention of able men, so far as the actual working of the campaign was concerned. A too large proportion of it is yet handled in the old manner. The majority of the big men in the business are engaged in getting the orders and in making terms with the mediums.

This condition is changing. It is recognized by the progressive men in the business that the solicitor is not the big man in the business, but that the big man is the man who is able to map out the campaign and prosecute it to success. The advertisers are getting educated, and are demanding different service and more definite results. Above all, business men in general are coming to understand what advertising can do for them, and the need of the shrewd and high-class solicitor is becoming subordinated to the need of the man who can make and prosecute the campaign.

Some time business will accept advertising as one of its established and proved assets, and then the solicitor, as we now know him, will disappear, because the merchant and the manufacturer will understand that they must consider advertising to be one of the necessary elements of their business, and they will be ready to buy it as they buy the other raw material for their output, or the goods they intend to sell. This condition is making itself manifest, and there are now many concerns that do, as a matter of fact, buy their advertising as they buy

# Swift's Silver Leaf Lard

Fills every need in plain and fancy cooking—its richness improves any recipe—its healthfulness, its quality and its smoothness never vary.

Swift's Silver Leaf Lard is put up by the most modern methods known.

Buy Swift's Silver Leaf Lard in 3, 5 or 10 pound pails and make sure that the two Silver Leaves are on the label.

U.S. Inspected and Passed

## America's Standard

3, 5-10 lb pails at all Markets and Groceries

Swift & Company, U.S.A.

Good in harmony, balance, symmetry, proportion and tone  
Courtesy Swift & Company

## The Profession of Advertising

other essentials of their business, and not at all at the behest of the solicitor, or the blandishments of the publishers' circulars, statements, follow-ups, or persuasives of any nature. There are advertisers who know much more about the value of mediums than do the owners of the mediums, and can estimate the extent and worth of circulations more accurately, and more justly, than can the publishers, or the advertising managers, or the solicitors.

These conditions in the field of the advertisers are forcing those who handle advertising to regard it as a profession, or as a science, and to prepare themselves to practise it as a profession. Consequently there has arisen a demand for knowledge, for training, among those who are already in the business and among those who desire to enter it. The recognition of the obvious fact that advertising is a profession has made a demand for schools that are competent to teach it, and whose diplomas will have the general value and effect of the college B.A. in the ordinary classical education. And such schools have arisen to answer the demand.

In the teaching of the professions the schools and colleges go beyond the practical necessities and teach the basic principles, the history of the arts and sciences, the theories that underlie the practise, the remote as well as the present facts. They lay the foundation as deep as any part of the theory and the history extends, and as broad as the possibilities reach. They do not so much seek to teach the physician how to administer his doses as what the effect of the medicament has been and should be, under conditions established by history. The

## The Profession of Advertising

lawyer is not taught how to conduct a case in a certain court, but he is crammed with principles of law and practise to form the foundation for the conduct of all cases in all courts.

So in advertising it should be the aim of schools to establish the very foundations of the business, and discover and classify the principles that control its practise, rather than to confine themselves to instruction connected with the preparation of copy and the selection of, and the dealing with, mediums, important and necessary as are those branches of the work.

Manifestly, it is impossible to know anything essential of any art or science unless the student begins at the foundations of that art. It is as impossible to know the essential foundations of advertising if the student neglects to study that portion of the science of psychology which deals with the springs of comprehension and automatic mental action. This by no means embraces all of psychology. It may perhaps be said that it embraces little of psychology proper. The methods of the psychologist are necessary, and the student invades the region of the workings of the mind. But he does not go there merely to discover how the mind works, but to try to determine which of its known automatic habits are to be relied upon to further his business. The student of advertising is not, in this, interested in the fundamentals, in the principles, of psychology as a psychological study, but rather in some of the manifestations of the traits and habits of the mind which the psychologist relies upon to guide him in researches of infinitely more value and significance to him.

## The Profession of Advertising

Herein lies the advertiser's first and most important problem, and here is where many students lose heart and become sceptical of the whole question of the dominance of the principles of psychology in advertising. They do not differentiate between the science as a whole—and as they speedily find, an intricate, baffling, and disconcerting whole—and the one garment of the livery of the science which it is necessary for the advertiser to borrow. All that the advertiser needs to know of psychology comprises but the *a-b-c* in the alphabet of the language of the psychologist. There being no other name by which to designate that limited knowledge of the lore and processes of the mind which the advertiser must know, it is called psychology, and being thus known frightens many, disgusts some, amuses some, and withal prevents far too many getting the right start and having the proper conception of the beginnings of their profession.

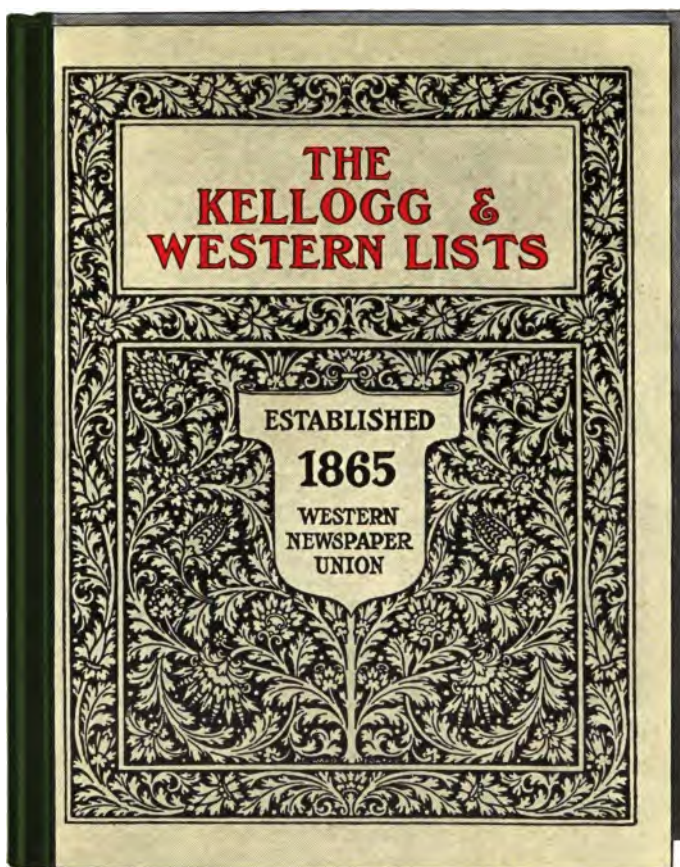
It is necessary that the earnest student, in these strenuous times, determine that nothing in the way of a name shall frighten him away from any fount of knowledge. He must look over the name and try and discover the character and meaning of the thing; must not be balked by the word "psychology" or the word "pragmatism," or any of the words the scientists adopt for labels for their packages of knowledge. Psychology is not a happy name for the science, as it has been formulated in these modern times. It is not descriptive of the thing, or else the word must be given a different definition in the dictionaries. We have the word of Professor William James himself, the high priest of pragmatism, that that

## The Profession of Advertising

word is not happily chosen to christen the gentle and delightful variant of philosophy the thing it stands for is.

So we are bound to allow for the habits of the scientists, in the matter of nomenclature. Many of their names are very terrifying to the layman, but a closer acquaintance with the things the names stand for sometimes reconciles us to them. At all events it is well to know that the gentlemen of science usually have some reason that seems good to them for each of the names they sponsor; and it is often the fact that when we know why a name was chosen we know something about the thing the name stands for.

The profession of advertising differs somewhat radically from those other professions which have come to be known as the "learned professions." Just why this adjectival distinction should need to be made is not very clear. All professions, and all trades and callings, are learned, in as true a sense as are the professions of pedagogy, law, medicine, divinity, etc.; and many of them are more so. What, for example, does the book knowledge of the doctor or the lawyer or the preacher amount to when compared with the knowledge they gain as they go on through life and get that knowledge given by experience? What is the knowledge of the newly fledged lawyer compared to the knowledge of the skilled electrician or the skilled engineer or the expert machinist? The learning which is worth while comes almost wholly from experience and association with men. Little comes out of books, or from the classrooms of the schools, in comparison. The advertiser must be a student of men, and he must make his studies at first hand. All that ✓



Good example of designed cover for brochure with board covers  
By The Barta Press, Boston





## The Profession of Advertising

any of the books, or any of the schools, can do for him is to indicate how he can study men to the best advantage, and with the least expenditure of time and effort.

Advertising differs from the other learned professions in that it deals with the fundamentals of business. Let us admit the claim that all professions deal with business, primarily and essentially. The physician essays to keep men in trim to do business; the lawyer attempts to assist men to do business; the preacher tries to impress it upon men that it is better for them to do business on the square, etc. But the advertiser creates business. Advertising is not concerned with any of the attributes of business, such as good physical and moral health, or the forms and methods of obligations. It is neither the stamping upon the coin, nor the milling upon its edge—it is the fine and precious metal of which the coin is made. Each of the other professions deals, importantly and indispensably, with some of the attributes of business; aids greatly in the doing of business. Advertising *is* that business, makes it, creates it. While the other professions assist in the transaction of business, not one of them is essential to its life. Business goes on while the doctor takes his vacation, while the preacher goes to Europe, while the lawyer is stricken with nervous prostration or typhoid. Without advertising business ceases, or would cease if ever the experiment were to be tried. By this it is not meant that if announcements in newspapers and magazines cease business will collapse. Advertising, as the term is used throughout this book, includes all methods of letting people know about things and goods intended for their

## The Profession of Advertising

use and benefit, offered for sale by makers or dealers.

Since advertising lies at the base of business, and since it deals with men at first hand, and must deal with them at first hand to be effective, it assuredly follows that the practise of advertising must be a profession, if there are any callings worthy of that designation.

The successful practise of advertising requires extreme cultivation, and the acquirement of much of the substance of other professions. It requires a thorough training of all the powers that go to the making of lawyers, doctors, preachers, teachers, scientists. Specifically, the student of advertising ought to be well grounded in all the essentials of a classical education, and the more science he has the better for him. He should know history, and especially the history of man. He should know enough about science to have a thorough comprehension of scientific method, and this should be well enough known to be always at command. He should know English so well as to be able to employ it to the best advantage without giving it a thought. He should cultivate the esthetics and the arts, because they give him that delicacy of feeling which leads to tact and consideration and well thought out plans of attack, and breeds sympathy.

While it may be possible to enumerate a hundred directions in which the knowledge of the advertiser should reach, all is included in the statement that he should have as much as possible of that particular culture which brings him near to, and binds him with, his fellow men.

It all comes back to the proposition that the advertiser must know the people he expects to influence. It is

## The Profession of Advertising

necessary to know how to write advertising English, if the advertiser is to write copy for advertisements, but if he knows the people he wishes to reach, in the sense we have been considering, he will be able to tell them that which he wishes them to know. No saying is truer than "Out of the abundance of the heart the mouth speaketh." Out of the abundance of the knowledge and sympathy of the advertiser the advertisement becomes effective. It is not intended to belittle the subtle art of copy-writing, as will be noted when we come to that subject, but here we are considering matters a long way under copy writing, and paramount to it.

The advertising student should know business conditions. It would be of great advantage to him to have business experience, but failing that he must give the conditions and processes of business thorough study, and as much practical examination as possible; and all through his practise of advertising there should be a constant endeavor to become acquainted with business in as many lines as possible. The educative value of this cannot well be overrated. Next to the study of men is the study of business, in the curriculum of the student of advertising. To know men and know business does not indeed constitute all that an advertiser should know, but it is the foundation that must be put under all else that he needs to know.

Business is conducted by individuals, in an individual manner. That which is responsible for one man's success may cause the utter failure of another man. The individual is behind all business, so the study of business is, in a broad but very true sense, the study of men.



The French style of poster is unique, but they catch the eye  
Courtesy John F. Jones Company, Paris

## The Profession of Advertising

There is a great question of ethics in the profession of advertising, and it will be dealt with more in detail elsewhere. But it comes up when the young man is thinking of adopting the profession, and it is a perplexing problem. Is advertising necessarily an immoral, or an unethical business? It has had a reputation which is not of the whitest and sweetest.

Advertising offers a fine opportunity for the arts of the faker and the unscrupulous. It has been made the instrument for the undoing of thousands of men, and the defrauding of other thousands. It is now being employed to defraud, to cheat, to rob. It is a sad and disquieting condition, but it may as well be faced, and the full extent of its enormity acknowledged. Advertising is the best and most effective ally of the thief. It is the instrument employed to gather in the "suckers," and to deceive the credulous.

And yet it is safe to assert that there is not a fraudulent advertisement published, from year's end to year's end, which does not have the mark of its character upon it—the red flag of infection—to warn the readers. And it is equally certain that most of the fraudulent advertisements are consciously published, thus smirching the publishers as well as proclaiming the criminal intent of the advertisers.

This condition is righting itself. It is being proved, a thousand times every year, that it is better to be honest than to be dishonest—that both advertisers and publishers are certain to make more money if they are honest than they can make through lying and fraudulent advertising. There is very vigorous warfare being waged

## The Profession of Advertising

against dishonest advertising by the publishers. A reform from within is going on. Practically all of one of the great classes of mediums debar all advertisements that are thought to be for the purpose of deception or fraud, and of the other classes some are rapidly purging themselves. So that it seems certain that ultimately all the advertising appearing in periodicals of all classes will be free from intent to defraud, and that this happy day has not yet arrived need not be taken as evidence that it is not on the way.

The profession of advertising demands more of the courage of honesty than any of the other callings. It offers the weak, and the unscrupulous, great temptations. Its very foundations offer tremendous opportunity for illegitimate practises. We have seen that it is the mind that is to be dealt with. What is to hinder going just over the line and influencing the mind for its undoing? It is all the same process, carried a bit further. It is a species of hypnotism, it is easy to allege, and it is so easy to carry the suggestion on to the length that touches the fraud line.

Too great a proportion of advertising is of the kind that leads the mind a certain distance in a candid and truthful manner, and then insinuates a suggestion without explanation and without completing the line of argument or exposition begun with such a show of candor. The mind is left to work out its own salvation, and if in doing so disaster is met with, the advertiser retreats behind the specious contention that it is the reader's privilege and duty to look out for himself. Yet it is the advertiser who deprives the reader of the power to protect him-

## The Profession of Advertising

self, and deliberately robs him of the basis of judgment. This species of hypnotic advertising is practised honestly in behalf of genuine goods, and it is the plain prerogative of the careful and shrewd advertiser to employ it. It is in the equivalent that the legitimacy of the practise comes to the surface. The justification of all of the arts of the advertiser is found in the equivalent. In exactly so far as the equivalent differs from the expectation aroused by the advertisement is to be found the degree of culpability of the advertiser.

The conclusion that the responsibility of the advertiser is to be measured by his advertising is not to be escaped. When an article is placed before a person capable of estimating its worth, it may be condoned if the seller holds his peace and allows the would-be buyer to appraise it, and buy it at his own appraisal. In advertising this is not possible. It is the advertiser who does the appraisal, and his valuation must be accepted by the prospective purchaser. The moment an advertisement is printed in a medium read by one person, the advertiser is morally responsible for every word, and for every shade of meaning of every word and phrase and illustration and implication. It is precisely like describing physical facts to a blind person. It is a one-sided proposition. The reader has no opportunity to ask for explanations, for further facts, for corroboration. He must take that which the advertiser chooses to offer, and accept or reject it as it is offered. This is the ethical consideration in advertising which makes of it a peculiar proposition in business and in ethics. There are advertisers, and not a few of them, who take full account of this condition;

## The Profession of Advertising

and they are the successful ones. It is a condition that bears within itself its own defense and corrective. Dishonesty on the part of an advertiser reacts with peculiar certainty, and the effect on the advertiser's business is more permanent than is the effect of the discovery of dishonesty on the part of a merchant or a manufacturer. In buying goods of a merchant the customer has some measure of self-protection. He can see and handle and judge the goods offered. The vendor may make such statements as he chooses; the buyer has his hand on the goods, and to the extent of his knowledge can correct the seller's statements. There is no such personal touch with the goods through an advertisement; the word of the advertiser is all there is for the judgment of the buyer to depend upon. It is a question of absolute reliance upon the word of one man, or the absolute rejection of his word.

It is because of these considerations that I say that advertising is either the most honorable of businesses, or the most dishonorable. There is no middle ground. Either the advertiser deals squarely or he is a rascal. This must be considered by whoever will adopt advertising as a profession, and not wholly because the ethical situation is so apparent. It is good business, in advertising, to be honest; and it is distinctly not good business to be dishonest.





## Science and Psychology in Advertising

Those who sometimes climb up to the top of the watch-towers, from whence they can look out over the world of advertising, notice that a change is coming over the spirits of the leaders in the creative department of the profession of advertising. The change denotes that the claim that advertising is building up a science, and may be practised as an art, is being recognized. The recognition comes from the practical men, who are immersed in the business of advertising, and has therefore their sanction, and is given the weight which attaches to theories which by practice have been proved correct.

For some years certain students of advertising, and certain college professors, have asserted that the practitioners of advertising might turn to pure science for efficient aid. This idea was laughed at—even scoffed at. That it will prevail there is no doubt. The college professors, while having the right idea, have not been very happy in their attempts to express it, and have not been given an entirely fair and patient hearing. Their insistence upon their peculiar modes of expression, and their failure to make their position understood, has led many to reject their theories altogether.



## Science and Psychology in Advertising

Now we find that advertisers have concluded to take advantage of the proffered aid of science. They are saying that advertising depends upon psychology for the measure of its success. The word has driven many away, and delayed many in their acceptance of the doctrine.

But let us consider that the word "psychology" is the scientist's word. It merely means the study and understanding of the workings of men's minds. This is not the dictionary definition. The dictionary says that psychology is the science of the soul. The modern professors who use the word as it is now commonly used are appropriating it without special warrant.

So we can dismiss the weird word, and simply acknowledge that we can sell things to a man more readily if we know the man. We can't personally know every man to whom we wish to sell goods. We must therefore consider if there are not certain ways of thinking and of acting which are common to all men, or to a large proportion of men. If we can discover the laws governing the action of men's minds we will know how to appeal to those men. We know how to appeal to Smith, because we know Smith. We know what will please Brown, because we know Brown. We know how to get our way with Jones, because we know Jones. What the advertiser must know is how to get at Smith, Brown, and Jones without knowing either of them.

While every man has his personal peculiarities, and while every mind has its peculiar method of dealing with the facts of life, every man and every mind is controlled, in a large sense and to a great extent, by predilections and mind-workings which were established before he

## Science and Psychology in Advertising

lived, and are operated in a manner separate from his personality. Our minds are more automatic, more mechanical, than we are willing to admit. That which we loosely call mind is largely the automatic expression of tendencies controlled by physical conditions wholly apart from conscious intellectual or moral motives or qualities. What those physical conditions are, and how the knowledge of what they are may be utilized by advertisers, forms the body of that new knowledge some like to call psychology, so far as it concerns advertising.

An illustration is better than a wordy exposition, and better than volumes of assertion: The eye has been spoken of as the "gateway of the soul." It is, in a large sense, the portal of the mind. What the eye transfers to the mind depends upon certain physical laws and ascertained limitations; not so much upon moral or intellectual conditions, or influences, or will, or individuality. The eye strenuously objects to the reading of a line over a certain ascertained length. The eye takes up at once a certain number of letters, of the size here used, and will not take up more. The eye takes more kindly to type of the general fashion of this than to any other face. And so forth. These characteristics of the eye have been ascertained and classified by the psychologists. Any advertiser can realize how important to him is a knowledge of all that is known regarding the action and capacity of the eye in reading. No advertiser should undertake to write an advertisement in ignorance of all that science has to tell about the eye in the act of reading.

But the story science has to tell about the workings of the mind, with respect to the reception of information



THE FINISHED  
PRODUCT

*of the Blanchard Press  
bears no resemblance  
to careless haste—  
All work is thorough-  
ly inspected, wrapped,  
bundled and labeled  
by shipping experts and  
reaches its destination  
in prime condition*

F.S. BLANCHARD & CO.  
PRINTERS WORCESTER

Suggestive of good work all the way through all the processes  
Courtesy F. S. Blanchard & Co.

## Science and Psychology in Advertising

sought to be conveyed by printed matter, is vastly more important and interesting than the little that is yet known about the workings of the eye. Yet it is through the eye that the appeal to the mind must be made. The mind of one man is not like the mind of any other man, but in certain ways all minds work along similar lines. These lines have been discovered and defined by the psychologists. Knowledge of this work of the psychologists means facility in approaching the people the advertiser wishes to interest. It amounts to about as much as does a personal introduction to a person he wishes to interest.

The real question is, Of what practical value to the advertiser, in the business of his life, is this study of the mind? To answer this question in the most direct fashion involves reference to another matter which some practical advertisers have been pleased to disregard, and to scoff at, namely, art.

Reference to art as of use in advertising has created merriment, and induced the supercilious smile. Yet the cold, hard, implacable, indisputable fact, is that no advertisement whatever can approach the maximum of its power unless in its creation both psychology and art have a controlling influence.

Why need we cavil at names? Why need we grope about in the half-light of personal experience when we may have the full light of the interpreted experience of the centuries?

If we understand and apply the principles of psychology we may be able, if we also have literary skill, to write an advertisement which will appeal to the reader as to its substance. If we understand and apply the prin-

## Science and Psychology in Advertising

ciples of art, and add thereto a knowledge of typography and the engraving processes, we may construct an advertisement which will appeal to the eye with the maximum of possible strength. In the making of advertisements art is the handmaid of psychology. It is first necessary to know how to appeal to the mind; secondly, we must know how to induce the eye to take notice of our appeal and transmit it to the mind. Science, in the strict meaning of that term, has little to do with advertising, but that little is very important to advertising.

Science, the dictionaries tell us, is the exact knowledge of facts, laws, and proximate causes. Advertising is too young to have produced facts enough to be used as the basis for the formulation of laws; and proximate causes are further in the abysm of the future than are the laws. There are, nevertheless, certain well-defined laws relating to advertising which have been established by a succession of facts. But even those laws are widely disputed, and there is no man who is able to bring to their support a record of the facts upon which they rest. Some who have had a taste for study have become convinced that the facts have existed, and that they warrant the laws that a few recognize in practise. But while these laws can be stated, and their efficiency proved, it is difficult to demonstrate their universal applicability, for the very good reason that there is no advertising history, no established record of experience and results.

So while it must be admitted that there is now no complete and finished science of advertising, it is also to be claimed that there is nothing in the nature of the busi-

## Science and Psychology in Advertising

ness debarring it from having a history, and therefore in due time a science. But advertising may, and does, benefit by the employment of scientific methods, and may fairly be called scientific, if not a science.

Those scientific methods are borrowed from other sciences, and from the arts. Nothing, for example, is more scientific than the forms of art which go to make an advertisement attractive, though they are claimed as attributes of art; and nothing is more scientific than the use made of those forms by the skillful and wise advertiser. Nothing is more truly scientific than the use made of psychology by the man who is planning an advertising campaign, though this again is borrowing from the science of ethnology. Nothing is more scientific than the study of classes of people, made by advertisers in their efforts to create markets for products adapted to classes or sections; and this is another loan from psychology.

The planning of a successful advertising campaign is a very pretty and complete exposition of the working of the scientific method, however far any of the various details of that campaign may be removed from science, or scientific methods. There are such campaigns planned and managed in utter disregard for all the older ideas regarding advertising, which are not only productive but are constructed in strict accord with the established processes and tenets of the sciences, so far as methods of application of principles are concerned.

All of these scientific workings of the advertising methods are mixed with intuition and "horse sense" to a considerable degree. It is, in many cases, and many details,



## Science and Psychology in Advertising

“thus saith the Boss,” and usually the Boss is right. He cannot tell why he is right, and he never will be able to until there have accumulated enough of the facts of the working of the craft of advertising to be formulated into the laws of the science of advertising.

There are such insuperable barriers to the strict formulation of advertising facts, even to the extent to which they are now known, that the formative process is sure to be slow and difficult. The direction of the growth of advertising science must be the formulation of the knowledge of people, and how they consider advertising. All of the other elements of advertising are at hand, in the other arts and sciences, and have only to be adapted and applied. How to attract and influence people is the great special problem of the advertiser, and it is a part of the greatest problem in the world. But people are not, as individuals, subject to ascertained laws. Because they are individuals they differ. How do they differ, and how and to what extent do they agree? It is necessary to know this to make advertising profitable to near the possible maximum. That this is not well known accounts for the majority of the unprofitable advertising.

It is not yet fully known how much of psychology may be of use to advertisers, but some of the items of its elements are known to be fundamentally important. Among them may be mentioned that quality of the mind which is called the motor principle. This teaches that the mind is inclined to act, for or against a proposition that is offered for its consideration. It appears that the mind does not remain neutral or indifferent. It automatically inclines to one of the alternatives presented with whatever



KC

*The Louis  
XV lamp*

*The elegance and the delicate symmetry of this lamp represent charmingly the exquisite beauty of the reign of Louis XV. Suitable for Drawing room or Boudoir designed after this Period*

THE DUFFNER AND KIMBERLY COMPANY  
11 WEST 32<sup>ND</sup> STREET NEW YORK  
FOR SALE ALSO BY THEODORE B. STARR  
FIFTH AVENUE AND MADISON SQUARE, NEW YORK

Hand-lettered, elegant, suggestive of the beauty of the goods advertised  
Courtesy Frank Presbrey Company, New York

## Science and Psychology in Advertising

comes to its attention. It is not necessary to assume that the mind definitely chooses one alternative, but that it is inclined to do so, and will do so if there is not put in operation some force, like the judgment, to deflect it from its automatic inclination.

The importance of a full knowledge of this trait of the mind cannot but be of the greatest value and importance to the advertiser. It is necessary for him to chord his appeal with the dominant note of the greatest number of the people he desires to interest in his proposition. He wishes to enter their minds through the channel that offers the least resistance—with, that is, the flow of the tide of natural and spontaneous inclination. As our minds are constituted, by an all-wise nature, to act and not lie dormant, let us know in what manner and fashion they act most easily and spontaneously—and then let us endeavor to float our advertising suggestion into the minds of our prospective customers upon that stream of tendency.

This is about the argument of the advertiser who has given attention to the matter of the mind-motor principle. It is only a definite recognition of the more homely, but almost as definite and vital, principle that is expressed by the axiom, "You can catch more flies with molasses than with vinegar." It is one article in the advertising creed regarding which there seems to be enough facts to warrant making of them an item of science. Only the study of the motor principle shows that there is more to it than evidence of the wisdom of catering to the inclination toward pleasant sensations. The mind does not always insist upon pleasurable sensations, and the

## Science and Psychology in Advertising

motor principle by no means responds most readily to flattery or an effort to please.

This motor principle is utilized in most of the better advertising, and in much of that which is not admirable. There is the command in advertising. Much is made of it. It is behind about all of the success which has attended the coupon advertising, and that success has been considerable. Every coupon bears a command to the reader, that he shall fill it in and mail it at once. There must be no delay. Do it now, to-day! The mind grasps those words, realizes that command, and is automatically inclined to obey. The impulse to obey the command is, in many cases, negated by the memory or the judgment of the reader—the forced and controlled action of the mind in opposition to the automatic suggestion of action, or impulse to act. “I have that book,” thinks the reader, or “I do not want the razor,” and the motor of the mind is reversed, so that the suggested action is stifled. But the first automatic impulse of the mind, with reference to an advertisement which has got itself noticed, is to obey the summons to buy, or to send for a catalogue, or to sign and mail a coupon. Probably every habitual reader of the magazines, and of the newspapers, will readily recall that his experience has been that, many times, he has been made conscious of an effort to refrain from being favorably influenced by an advertisement that should naturally have little interest for him.

This motor principle is responsible for much of the success of the fraudulent in advertising, and for many of the foolish purchases all men and women are certain to

## Science and Psychology in Advertising

make, and to continue to make. It will benefit all to know something of it, and thereby be enabled to check impulses that may not lead toward benefits. It may be well to be familiar enough with the motor principle to make it the scapegoat for indiscretions. It assuredly is well for advertisers to study this most powerful ally, even in the face of the fact that it involves subtle relations with pure science and intimate association with psychology. It involves also, and more, an agreeable relation with that power and efficiency in advertising which influences the bank account.

This is but one item of the curriculum of the advertiser's course of people-study, and it is cited as an example rather than because it is of more importance than other items. It is universal in its application, and needs no special study. Its value to the advertiser lies almost wholly in its acceptance. The same is true of other facts taught by other sciences. In fact, none of the aids science offers the advertiser involves much study or original investigation. He does not need to study optics, for example, further than will enable him to comprehend the powers and limitations of the eye in the operation of reading; or the relation between correct artistic forms and the forms of advertising literature further than to gain knowledge of what those forms are, and an understanding of their sources of attraction and power.

Advertisers do not so much need to consider becoming students of science as they need to come to an understanding of the practical benefits which science has in store for them, ready to deliver upon demand.

The popular attitude of advertisers toward science is



Why experiment  
with brands of in-  
different merit?

**PHILIP MORRIS**  
ORIGINAL LONDON  
**CIGARETTES**

made their quality-  
reputation fifty years  
ago. They've made  
good with particular  
smokers ever since.

CAMBRIDGE  
in boxes of ten  
25c

AMBASSADOR  
the after-dinner size  
35c



**Suggestion employed with telling effect. Courtesy  
Frank Presbrey Company, New York**

## Science and Psychology in Advertising

indicative of that sort of scepticism bred by ignorance. Science is considered to be a more or less costly amusement, involving also much study. Despite the wonderful records of its practical value recently made by science, it is yet regarded as something apart from ordinary business life. But this view of science has no meaning for advertisers, since it is only the fruits of science that they are interested in. All necessary investigation has been done for them, by others, and to partake of the beneficial results they have only to acquaint themselves with those results. They have only to help themselves to the fruit; they have not to plant the seed, cultivate the tree, or battle with the parasites. They have only to eat of the fruit of the tree, which has been raised, harvested, and put in the cold-storage of literature where it is perpetually ready for them.

If art is reckoned a science, exception must be made in favor of its teachings, which will be more fully considered in another chapter. Exception should also be made in favor of optics, which is a branch of science that offers to advertisers benefits to be fully realized only through more study than enough to understand the conclusions arrived at by scientific investigators.



## Moral and Esthetic Elements

Morals, esthetics and art are attributes of our lives which are usually considered to be personal in their relations and effects—matters affecting the individual, and for him to accept and cultivate or eschew, according to his taste or sense of right, but not materially important to others or to the community. Morals affect others, but nevertheless they are looked upon as one of those personal attributes which benefits the individual to a far greater extent than the community.

In advertising, morals forms one of the most evident assets, in a business sense, and esthetics and art have a definite relation to the money value of advertising. These elements may be said to be at the base of all advertising which is intended to build business in a permanent way. The bona fides of an advertisement is of the first importance. If the advertiser does not offer a square deal, and give a square deal, he will have to seek new constituencies all the time; and in the end he, and his business, will disappear. There can be no permanent business built up on insincere or deceptive advertising. This is one of the laws of the business which make of it one of the few businesses that, as the price of its profitable existence, promotes honesty and morality at the same time that it



## Moral and Esthetic Elements

builds up the bank accounts of the advertisers, and for the same reason.

While the explanation of this condition harmonizes perfectly with the reasons advanced to justify morality as morality, the ruling motive for morality in advertising is the money motive. It is because more people can be profitably dealt with upon the basis of good faith than upon the basis of fraud and deception, that in advertising the moral standard is adopted. There is no desire to belittle morals in this attitude. There is no question of expediency, in the usual sense. It is merely that in advertising it has been ascertained that "honesty is the best policy." This is not an exalted view, but it is the true one. It is a fact that there must be rewards, or we are not inclined to do many things. In advertising the reward for honesty of purpose and practice is trade, the sale of the goods that are advertised.

It is not to be assumed that honesty in advertising is induced in response to any definite demand from the buyers that the conventions of morality must be observed in the announcements intended to interest them. Far from that. The demand from the readers of the advertisements is merely that they must not be cheated. They do not care at all whether an advertisement is honest or not, per se. It is that they be not cheated, or that no effort to cheat them be made.

Honesty in advertising is an asset that many advertisers understand, and take full advantage of. Many advertisers do not understand it, and do not make any effort to utilize it. Yet it is one of the most self-evident of all of the principles that are being wrought into the foun-

## Moral and Esthetic Elements

dations of the advertising business. The store, or the manufacturer, that does not advertise honestly is a loser, and it does not take very long for him to lose so much and so permanently as to create for him a reputation which can never be shaken off. Let a store "fake" its bargain offers and in a short time the people who visit it will go prepared to be disappointed and will doubt whatever it says in its advertisements. On the other hand, if an article is honestly advertised, in the full meaning of the word—if the advertisements make the readers fully acquainted with the thing offered—it will not be long before it will have a reputation with the public that will be worth many fold the cost of all the advertising done in its behalf.

Morality is a big personal and business asset in every walk and relation of life, but in advertising there is no personal equation. Morality is therefore, in advertising, strictly a business attribute, having, if such a contradiction in terms can be tolerated, no moral quality or significance.

Esthetics and art in advertising are employed as elements of attraction and suggestion, to create a favorable attitude and atmosphere. They furnish, we may say, the smile of the advertisement. We are more easily influenced toward that which has no particular material significance. We are cautious when there is money involved, or labor, or reputation. But when it is a question merely of enjoyment, the inhaling the odor of a rose or feasting the eyes upon the beauty of a fine painting, we are apt to indulge ourselves without thought of any consequence of a material nature. It is one of the great prob-



## STYLE VERSUS "FASHION" IN FURNITURE

Talk of "fashions" in furniture is not only absurd; it is false, and therefore immoral. True, it can affect only the ignorant, but those are precisely the ones to whom we owe the obligation of right teaching.

Furniture is no more rightly a matter of fashion than are morals. It is true we have our fashionable moralities, but not even those who practice them would seriously defend the point of view which makes them matters of fashion.

Fashion does not take account of time or place or circumstance; it is arbitrary. It is not based on the fitness of things, nor on permanent canons of taste, but on caprice. Its very essence is change—it is the chosen expression of the ephemeral.

For style in furniture there is much to be said. Style indicates design, character and period.

Great furniture, in quite the same degree as great architecture or the other arts—far from being the expression of mere passing fancy—is the utterance of great men, great races and great epochs.

### COWAN CABINET WORK

represents permanent style, not passing fashion. It is built on lines which time has approved and which mere fashion can not change. It is furniture to live with, and get acquainted with—to love and to pass along to those who are worthy of it. There is no other furniture just like it.

## W. K. COWAN & COMPANY

MANUFACTURERS IMPORTERS RETAILERS  
FURNITURE DECORATION ART OBJECTS

203-207 MICHIGAN BOULEVARD  
CHICAGO

Fine magazine advertisement—good in all respects. Courtesy Kehler-Crosby, Chicago

## Moral and Esthetic Elements

lems of advertising to secure this kind of attention—the attention that for the moment takes no thought of cost. It is what is constantly striven for. It is the reason for many of the halftones, and for much of the fine writing in advertising. If the reader's interest can be engaged without arousing his caution a great stride toward success has been taken. To accomplish this, art and esthetics are enlisted. Art supplies the pleasing form of the advertisement, and, in the literary form, the enticing reading matter. Esthetics teaches the advertiser how to make use of the art elements that are useful to him.

It is one of the primary principles of advertising that the good will of the reader must be secured, else all advertising is abortive. It is one of the basic facts in art that that which is agreeable to the discriminating eye is usually good art. It is therefore proper to assume that that which is good art is agreeable to the discriminating eye. Ergo, it is profitable to make large employment of art in advertising, because it is necessary to agreeably attract the attention of the people who are to read the advertisements.

The motive controlling the use of art in advertising is of the same order as the motive controlling the moral quality of advertising. It is the money motive. Art is made use of in advertising simply to make the advertising more attractive, in order that it may be more profitable. It is what is called a sordid motive. It is not "art for art's sake." It is art for the sake of money. Let us not wink that fact out of sight for a moment. The great underlying motive of all advertising is the get-money motive. We may admire an advertisement, be-

## Moral and Esthetic Elements

cause it has a picture by a good artist, or because it is in itself an object of beauty. But the man who pays for that advertisement esteems it for its "pulling power," and for that alone. He would never have paid for the making of one stroke of the artist's pencil, or for the handling of one letter of type, merely for the sake of art. This is the philistinism of advertising, that its motive is sordid, that it has no sympathy with the higher motives of the art that it enlists, or the morality that it practises.

It is here that misunderstandings have their source. Advertising is concerned with the getting of money, primarily and absolutely. If it promotes esthetics or morality, or any of the other graces or qualities of humanity, it does so with the deliberate and conscious purpose of turning them to the account of business. The humanities, the esthetics, the moralities, are to advertising elements of power and not ends to be promoted for their own sakes. Yet if they are promoted through being used for the attraction of people to advertising, it is evident that advertising is to be credited with that collateral usefulness in contributing to the general uplift. Nothing is taken from art if it is used to add power to advertising, or from morality. It is merely that these qualities of advance are properly employed. This use of those elements of the better life, in the actual business of the life we actually live, is the putting of them to the precise use for which they were created. It is like putting money into general circulation rather than burying it in the ground.

We are gradually coming to the knowledge that art is for life—for the life of all men all the time; and that

## Moral and Esthetic Elements

morality is a quality of daily life and daily business—a part of life, rather than an attribute of life. Morality, art, esthetics, belong in advertising as truly as they belong in the pulpit or in the studio; and more truly. Interwoven with the advertising of the day they come to the attention of many times the number of people as would be appealed to in any other way.

The honest advertisement is a greater and more effective preacher than any doctor of divinity who ever graced a pulpit; an artistic advertisement is a more effective art educator than any other teacher who ever attempted to expound principles and stimulate appreciation.

The morality of the advertisement is expressed thus: "Be good and you will get more money." The art of the advertisement teaches this: "Be beautiful and you will get more money." Is this doctrine shocking? It may be, but it is merely making use of the greatest incentive in the world in the promotion of some of the more desirable qualities in humanity. The money motive moves the world. Why should we not frankly admit its power, and seek to turn it to the advantage of some of the other things which we believe mankind needs? At all events, and despite whatever may be said in opposition, the use of these elements in advertising is not in the nature of serving the devil in the livery of a saint. It is the frank employment of elements of power for the purpose of selling honest goods honestly.

How morals, art, and esthetics, may be used in advertising to the best advantage of the advertiser is a question that must be differently settled for each different advertising case. Nothing in the way of rules for pro-

## Moral and Esthetic Elements

cedure can be given, for morals and esthetics. For art there are certain formulas that must be known, and they will be outlined in another chapter with some particularity and a degree of definiteness.

The morality of an advertisement consists in its truthfulness in giving the reader a correct impression of the thing to be sold. It is not allowable that a person lie, even in an advertisement; and it is not profitable to lie to the man to whom you expect to sell something, especially if you wish to sell to him again. An advertisement may lie outrageously while every word and picture in it is truth itself. That is the peculiar moral quality of advertising, that it can lie in its shape, its suggestion, its illustrations, its general intent, while adhering strictly to the truth in each of its elements, taken by themselves. But the truth of an advertisement consists in whether or not the goods delivered compare perfectly with the picture of the goods created in the reader's mind by the advertisement. The advertiser is bound to consider that. He must not create a picture that distorts the reality.

The esthetics of the advertisement consist in the arrangement of its several elements to such purpose that the general effect of the advertisement will be pleasing, and thus have the maximum attractive power. This includes such matters as the harmony of type, picture, and border, in tone and in form, the proper relation of white space to color, and the quantity and character of color, if colors are used; and other items and elements going to create for the reader a pleasant impression as his eyes wander over the page, and arrest them to receive the message of suggestion.



## Art in Advertising

The question of art in advertising has been agitated too much, while there has not been the proper consideration given to it from the point of view of common sense and the money value it may be to advertising. There are yet two distinct and antagonistic parties to the discussion of the question, and there has arisen an idea that there are two definitions of art in advertising; as indeed it may be said that there are.

It is impossible to escape the domination of the principles of art in advertising and in printing of all kinds. They lie at the base of its beauty, its attractive power, and its earning capacity. It is impossible to construct a piece of advertising literature that is effective without making use of some of the principles of art; some of the same principles which are employed by the painter, the etcher, the artist in any and every department of graphic art. The question for advertisers to consider, and the only question there is for them to consider, is whether or not they wish to make use of all the elements of power that are at their disposal. It is a question of money. It is a question of getting the most for the advertising expenditure, of getting the most possible business. The whole question of art in advertising is the question of hard



## Art in Advertising

and unsentimental business. There is nothing of the "art for art's sake" in the matter. There is nothing of esthetics in it, as an end.

The making of an advertisement, or a booklet or brochure or poster, according to the tenets of art makes it more attractive, and therefore more valuable. When the matter of art in advertising comes to be regarded in this light more regard will be had for the tenets and principles of art that go to make a handsome and attractive advertisement, or piece of printed matter. It is well understood that nothing in the way of paintings or other works of graphic art can be produced that do not conform with entire strictness to certain definite and relatively simple art principles, in the first stages of their construction. It would be impossible to prepare a canvas for the painter without observing all of the rules relating to artistic composition—such as proportion, balance, etc.,—and all through the process of applying the paint, as during the preliminary drafting and drawing, these same rules for composition are strictly observed. They must be. On the other hand, there are but few of the advertisements that are constructed with any reference to these rules, though they apply with all the force that they apply to a painting or an etching. If an advertisement is laid out with reference to the law of the "golden section," for example, it is almost safe to assume that it is so designed by accident—because the magazine page itself, or the foreordained space in the newspaper, approximates the proportions of the "golden section." Yet no advertisement that does not conform to the proportions of the "golden section," if it is not a square, will be as pleasing to the sight of the

# Facts & Fables

ABOUT  
*Printing*  
with a Moral



Designed by F. W. Goudy, for Isaac Blanchard & Company

## Art in Advertising

reader as are those that do conform. In other words, the advertisement designers who ignore those principles and tenets of art which relate to form and balance and color and harmony are deliberately refusing to accept more power for their work.

Another phase of the art in advertising question has to do with picturesque and decorative art. It comes more nearly into the sphere of art as it is usually understood, but the question is the very same to the advertiser—a question of power and money returns.

In the consideration of the question of art the advertiser must eventually eliminate the personal equation, as he must in every other aspect of the advertising question. Advertising has for far too long been based upon the personal tastes of the advertiser. The ruling motive behind all advertising, in all of its phases, should be the taste and predilections of the people to whom the advertising is an appeal. The taste of the advertiser may very well coincide with the taste of the majority of the people he wishes to reach and influence, and in that event he is fortunate. But he should never trust his own taste and judgment until he has made a very careful examination of the people to whom he is to appeal, along the lines of their taste and habits and needs. Such an examination can be made only with the assistance of the methods of the psychologist, but it is not a difficult nor an abstruse matter, as is shown in another chapter.

When it is positively known that the sides of a parallelogram, such as a magazine page, must bear a certain mathematical relation to each other in order to make the figure attractive and agreeable to the normal human eye,

## Art in Advertising

it seems that a very simple proposition in advertising has been established, namely, that all advertisements constructed upon the model of the oblong should be proportioned in accordance with the formula that has thus been established. Many advertisements are thus proportioned, and many are not. It is easy to find many of them in any popular advertising medium which are so far wrong in this particular as to be positively repulsive to the normal eye, and especially so if the eye is the eye of a person who happens to have some knowledge of art or of optics. The page of this book is, for example, proportioned very nearly on the lines of the "golden section," or the "golden oblong" as it is often called, as are the pages of every book produced by those printers who have made for themselves reputations as good bookmakers. There are many books that violate this rule, but they sacrifice beauty and attractiveness in so doing, and thus rob the author of a certain element of attraction and power that is his due. Every idea that is worthy of being promulgated, whether it be literary or artistic or advertising, is entitled to the full benefit of the best available method of expression. Less than that becomes a very definite form of injustice, to the author, and more particularly to those who might benefit by the idea. In advertising, this obligation takes the form of business revenue, or profit, and has the added force that is by all men accorded to that which affects their income.

It is difficult to understand the indifference prevailing in advertising circles to this very vital and profit-making element of attractiveness for the advertisement. The only plausible explanation is found in the fact that

## Art in Advertising

advertising, in an ordered and scientific sense, is so young that its practitioners have had no time to consider anything but that which has to be done to-day. Advertising has not succeeded in attracting the attention of scientists. It has not been made the study of even one scientist, in anything like a thorough or comprehensive manner. The only attempt that has been made has been from the point of view of the psychologist who knows nothing of the actual working of the business and little of the elements that have to be dealt with, such as type, mediums, engravings, etc. This effort has dealt with the effect of advertising as it is found in the newspapers and magazines, and has not attempted to formulate those observations, into anything like a science. It has, so to speak, given us some interesting data about advertising as it is, but suggests nothing about advertising as it might be or ought to be. It is doing injustice to none of the writers who have produced books upon advertising to say that there are no books which may be accepted as guides or as text books. Assuredly there are no books which treat of the money value of art in advertising. The student of advertising must yet go to the books on art that are written for the artist, and from them cull that which he needs to give him a working basis in one of the most vital elements of the art of advertising.

The harmony of an advertisement consists in the sympathetic relations of the business and the artistic motives. The advertisement should suggest, in so far as it can, the business it is to promote. Form, type, illustration, decoration should all harmonize with each other and with the business promoted. The physical motive should be in

## Art in Advertising

harmony with the artistic and the business motives. An advertisement for millinery should not be made to resemble an advertisement for hardware. The motive of the typography, the decoration, and the illustration should be graceful and flowing and delicate. The hardware advertisement should strike hard, through the use of strong type effects, masses, bold illustration and decoration—strength. #—

Advertisements of whatever nature should have the harmony of consistency. There should be no jarring elements, such as the use of display lines of capitals and of lower case in the same advertisement, the use of type faces not related, border or decoration too heavy or too light for the type, or illustrations not in themselves suitable, or not made by the proper process to tone with the typography or harmonize with the motive. The paper and the ink are to be considered as important elements, making for or marring the harmony of an advertisement. If the advertisement is to be inserted in a newspaper or magazine it must be constructed with the paper and the ink used by the medium always in mind. It is suicide to make an advertisement without all the elements composing and surrounding it always in mind and in view.

The balance of the advertisement vitally concerns its value, because the eye demands balance in that to which it takes kindly. If the chief line is so out of place as to throw the advertisement out of balance the eye will hesitate to give it attention. It will turn to more agreeable work. The eye is an accomplished and inveterate gourmet. It selects those items from off the reading page which are the more agreeable to it, and the more easy for



DRESDENER  
HANDELSSCHULE



HERBST-  
VERGNÜGEN

AM 7. OKTOBER  
IM KAISERHOF

Fine example of German decorative typography  
By Breitkopf & Hartel, Leipzig

## Art in Advertising

it. It does not like to be forced to consider inartistic masses, for the very simple reason that all of the principles of art are based upon their capacity to agreeably effect the eye of the educated person. The eye must be catered to. People are not obliged to read advertisements. They have to be persuaded to do so. They have to be approached through their eyes, and all eyes are very particular and very stubborn. Harmony, balance, proportion, color, light and shade, and other artistic qualities, are demanded by the eye, and that advertiser who acknowledges this fact and builds his advertisements in accord with its suggestions is the advertiser who is, at least in this particular, wise in his day and generation.

Color, as meant here, is the quality and the proportion of the black of the ordinary print as compared with the white of the paper that shows in the advertisement. The combination of different colors will be referred to elsewhere. Light and shade is, in an advertisement, the gradations of black which serve to accentuate the features of a picture, but can scarcely be said to have an effect in typography. The degree of black carried by an advertisement is an important matter, and ought to be considered carefully. Many an otherwise good advertisement totally fails because it is too black, or not black enough. This matter involves the size and the weight of the type, since the ink and paper are fixed elements in periodicals, and make the question more narrow and difficult. The matter of color cannot often be settled on its merits. Color that would be right for one medium would be altogether wrong for another. An advertisement showing the exact shade of grayness that is



## Art in Advertising

most agreeable on the proof-slip may be annihilated when placed in the newspaper page or on the magazine page.

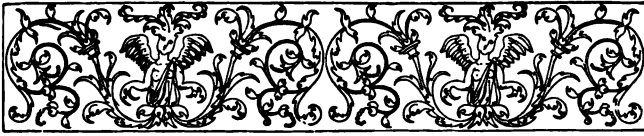
Modern high-class advertising has suffered greatly by reason of the warring tones of the halftone illustrations and the typography. To harmonize with good typography the illustration ought to be more a quarter-tone than a halftone; but the cut cannot well be weakened or the type strengthened to a common plane of harmony in the tone, so there is that clash. It is not as excruciating as formerly. The makers of halftones have done much to mitigate the evil, and we are encouraged to hope that, in this regard, the halftone will eventually become a more flexible element. As things are, the line cut is greatly superior to the halftone, as a medium for illustrations for advertisements designed to exemplify attractive and effective artistic qualities. It is flexible, and may be adapted within very wide limits, and it lends itself freely to the working out of the motive of the advertisement.

This matter of the artistic elements of the advertisement is based upon our human nature. We all love the beautiful, and we all love those things that our study and our cultivation teaches us are beautiful. There is little natural love for the beautiful. All of us love those things that we have been taught to regard as beautiful—taught by association, by schooling, by experience, or some other method. How banal it is for us to say, as we have so many times said, “I know what I like!” As a matter of fact, we do not know what we like, until we have in some manner been told. The advertiser should never for-

## Art in Advertising

get this. It is capital for him. People will respond to good art, always and everywhere—good art, that is, in the sense we are here considering. Not every person can appreciate Whistler. Few can, and it is a question if any would if his name was not on the canvas. There is not a person able to read an advertisement who is not affected more favorably by the advertisement which is properly proportioned, well balanced, harmonious, properly toned as to color. Why not, then, attend to these elements of value?





## The Study of Advertising

In assuming to treat upon this topic, even slightly and with much reserve, I am aware that I am treading upon debatable ground; and if not in all respects debatable it is at least debated ground.

With the increase of advertising, and the constant call for men to create and handle advertising, there have sprung up various schools to teach advertising. They are, thus far, chiefly correspondence schools and evening courses of lectures and instruction conducted in connection with the winter evening classes of the Y.M.C.A., and schools that make a specialty of training for business positions.

The teaching of these schools varies in purpose and excellence. Most of it is superficial. No school that I am acquainted with teaches, or attempts to teach, the fundamentals of the science of advertising. They begin by teaching how to write and handle advertisements, which is very much as though a professor in natural history should begin by teaching his class how to classify, label and file the specimens they have to handle, and assume that that is teaching natural history. So many more important branches of the advertising art should precede the teaching of how to write advertisements that

## The Study of Advertising

that becomes almost an incidental matter. If all that should be learned by the student of advertising is properly studied, the act of writing the advertisement will come to him as the logical result of his studies, and need scarcely be considered at all. The teaching of writing copy, in the early stages of the study of advertising, is much like writing an essay upon the tail of a kite that has no string. It is putting the cart before the horse in a very practical manner.

There has been such a demand for advertising men, and so many bright men have taken it up, and succeeded, without any specific preparation, that it has become pretty firmly fixed in the minds of the advertising fraternity that there need not be special instruction. It is not considered that the men who have made good as advertisers did so after having had more or less experience in business. The more successful advertising men have graduated from newspaper work. Some have given years to experiment, and some have been trained in the hard school of the advertising agency. But all have somehow acquired the knowledge, or some of the knowledge, which it is essential an advertising man should have; and acquired it, usually, before they became successful.

The problem we now have to consider is different. It is, What sort of education is required to fit young men for the advertising business? By young men is meant the youth who have left the high school or the college, and are ready to attempt the business of gaining a livelihood, first of all. They are without business experience. They have not served newspapers as reporters, editors, or

## The Study of Advertising

writers. They have not mingled with men. They are raw and green. They must begin, whatever they take up, at the bottom. The question is, if they wish to get into the advertising business, Is it a trade, which they can learn in an agency or on the staff of a paper or magazine; or, is it a profession that must be learned somewhat as other professions are learned? If it is a trade, it is manifest that the young man who proposes to himself that he will become a proficient in it and follow it as a vocation in life should enter the training school of an agency, the advertising department of some newspaper or magazine, or apprentice himself to a manager of the advertising of a commercial or manufacturing concern. If it is a trade, the sooner the learner begins the actual work of advertising, under proper tutelage, the better.

If, on the other hand, advertising is a profession, it is important that the student be kept away from its practise until he has qualified to approach it from the proper angle.

It is the contention of this book that advertising is a profession, in the same sense and to the same degree that the law, the ministry, medicine, art, architecture, engineering, chemistry, teaching, etc., are professions; and that the preparation for its practise should be as deliberate, as broad, as liberal, and as thorough, and along very similar general lines.

Each of the professions, save perhaps art, is practised for the purpose of procuring for the professor a livelihood, and something more, precisely as is advertising. Each of them depends upon a certain body of formulated knowledge for the instruction of the students. In

## The Study of Advertising

this respect advertising is lame. It has no body of formulated knowledge to offer to would-be professors. It is for this reason that it has been denied a place with the other professions. It is different, further, in that it can never hope to have a special body of knowledge upon which to base the curricula of the schools which will teach advertising. The pedagogy of advertising must be made up from the other sciences—from psychology, art, ethnology, physics, mechanics, letters, and others. When all is known about advertising that we now believe ought to be known, there will be nothing that it can claim as exclusively its own. It must take here a precept, there an example; here a principle, there a demonstration; here a theory, there practise.

All the other sciences are constituted in like manner, to a degree. What science or art is there which does not have a thread of mathematics running through it, or of physics, or of psychology, or of art? The sciences are like the colors of the spectrum, or of the rainbow. There are three primary colors, about which scientists are not wholly in agreement, but there is no distinct line of demarcation between those colors, and they each permeate the whole rainbow, in less and less proportion as the distance from the purest tint is increased, but always perceptible to the colormeter.

Up to the present time there has not appeared that advertising Moses who has essayed to lead the wandering hosts now in the business out of the wilderness, in which they have been for more than a single forty years, up to and into the promised land of consistent practise and sane science. There are as yet no tables of stone, or

## The Study of Advertising

other material, upon which are writ the law and the prophets of advertising.

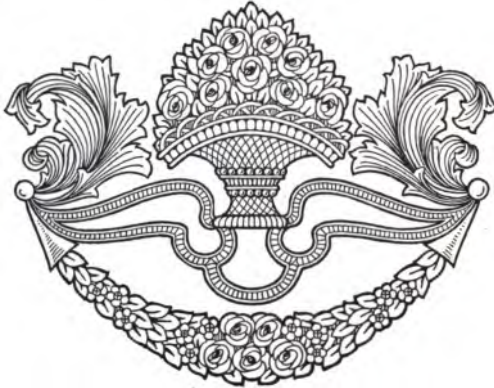
Yet the sources for advertising learning are not hidden, nor denied to whoso will seek them. It is not a complex nor a baffling pursuit to gain the necessary knowledge to win a degree, which no school or college can bestow. It is a tiresome quest, and sometimes a discouraging one; but withal it is an entertaining, a gainful, a fascinating experience to collect and correlate the information necessary for an advertising professor to get. It leads into more pleasant pastures than the devotees of either of the other professions are permitted to enter.

Whereas in the pursuit of the other professions it is not permitted that the student sip at many honey-pots, it is in advertising essential that he do so. He must, perforce, skim the cream from the other sciences, and not only need not but must not drain the dregs.

Of psychology the student of advertising needs to know only how it applies to men with reference to influencing their minds favorably toward a proposition put attractively before them. He need not—he should not—delve into the recondite, the abstruse, ramifications of the science to those depths in which men's minds and souls are steeped in the brine of pure science. Of art he is to know only those fundamentals which enable him to appreciate, to judge, to enjoy. He should not attempt to load his mind with the subtleties of the creative power. He must become a good appreciator, and be able to apply some of the principles and tenets which are behind and below every bit of beauty in the world. In ethnology he needs to go no deeper than will teach him

# ADDRESSES

DELIVERED ON THE OCCASION  
OF THE UNVEILING OF THE MURAL  
DECORATIONS "THE BURNING OF  
THE PEGGY STEWART" PAINTED  
BY CHARLES YARDLEY TURNER AND  
"RELIGIOUS TOLERATION" PAINTED  
BY EDWIN HOWLAND BLASHFIELD



ISSUED BY THE MUNICIPAL ART  
SOCIETY OF BALTIMORE  

Heavily rubricated title page. By the Munder-Thomsen Press



## The Study of Advertising

the main sources of the chief habitual motives that govern the actions of the men he must influence if he is to get their business. This is not very distinct from psychology, though it should be sharply differentiated. It includes, perhaps, the lessons of the history of man, rather than the development of the inherent forces of man. Ethnology and psychology both teach the advertiser how to get power over the people to whom he wishes to sell his product. Physics teaches the advertiser the mysteries of color, for example, as well as other useful matters, and puts him in the way of making his printed announcements as attractive and powerful as possible—shows him how to order the physical nature of his advertisements to get nearest to the prospective customers. Literature enables the advertiser to use the most pleasing words, to put into the printed matter some of the charm and force of the culture of the ages, to use the language as one of the willing agents for his enrichment.

The more valuable characteristics for the advertiser to cultivate, in relation to his education, are industry, willingness to grub and drudge, the seeing eye and the open mind. Perhaps the open mind is the most important. The advertiser can never cease to study, never hope to have finished, never expect to merit a diploma. The catholicity of the knowledge necessary, and the intimate touch upon humanity, forbid conclusion. It is the chief charm of the profession that the practitioner is always borne along on the crest of the wave of human progress. No other professor, unless it be the broadest of the broad-minded clergy,

## The Study of Advertising

is so intimately in touch with the progress of the world as the advertiser who is alive and true to the instincts of his calling. The great divine opens wide his mind and lets humanity and progress inundate him. The great advertiser does exactly that. It is true that the one does it with the exalted purpose to benefit mankind, and the other with the object of making money—promoting his business. This is a distinction advertisers have no desire to deny or minimize. Yet the fact remains that the conscientious advertiser does some very real benefit to his kind, even though his motive is a business one, and if he is honest according to his lights he will not be deprived of credit for the good he may do, in the way of business, to the people he deals with.

We are constantly borrowing from other professions for the benefit of advertising. Let us borrow one more idea from the psychologists, which may be made of very great value to advertisers, and will illustrate the idea we have been considering, to the effect that advertisers are always learning from all other professions and trades and conditions and circumstances. We are asked to believe that man has a subconscious mind—a faculty or power or attribute which performs certain functions that are of very great importance to us. It is the theory of the investigators that all our experiences, everything we observe, all that happens in our presence, is engulfed in this subconscious mind, where it lies inactive but ever ready to come to our service. We do not, say these scientists, forget anything. At some time, if there is need of it, the fact, the theory, the knowledge, that has been absorbed into this subconscious mind will come into the



## The Muser Milk Style Chocolate Creams

Our own exclusive recipe, used only in our own way, makes better chocolates than you have ever tasted. The Milk Style coating prevents the "bitter sweet" taste and the "sickish sweet" flavor.

We can't tell you how good the cream filling is, but it will prove a surprise and a revelation.

Our chocolates are

### Perfectly Delicious

because the original ingredients are of the purest and best, and my recipe *improves* upon *them*, so that the Milk Style Chocolates are creamy, sweetly satisfying—chocolate cream perfection.

Your druggist or confectioner has them in neat gold boxes in two sizes—at 40 and 80 cents. If he hasn't, send us your dealer's name, enclosing five 2c stamps, and we'll send you *Generous Samples Free* and a dainty souvenir. Or, send the full amount for regular size package for yourself or a friend—it will be sent prepaid anywhere.

AFTER THAT MUSER'S ALONE  
WILL SATISFY YOU

### The S. Muser Chocolate Co.

Broadway and Pine Streets,      Stockton, Texas

Simple, formal, pleasing, correct typography. By Inland Type Foundry

## The Study of Advertising

brain and be available. This is a theory that is firmly held by some of the best and most liberal of the scientists of the day, and they cite a quantity of very convincing evidence in support of it. We need not accept it; we need not reject it. But it is certain that the live advertiser finds all sorts of knowledge available and useful. If he may depend upon the truth of the theory mentioned, the more knowledge he comes in touch with the better it may be for him in time of need.

This is rather a comforting theory for the advertiser, for if there is a man in the world who needs a great variety of knowledge he is that man. He cannot have a course of study marked out for him that will fully and finally equip him for his work, because that work is always turning toward him a new facet. If he can be assured that he has some faculty that takes in whatever he sees or experiences, independent of his will or knowledge, and that will turn that reservoir of fact open at his need, he has a blessed assurance. At all events, it is well for the advertiser to know about the existence and powers of the subconscious mind, as if that theory is finally proved he will have a great weapon to employ, both as to his own power and as to the receptivity of the people he wishes to interest.

The conclusion of all, in this matter of the education of the advertiser, is that he get all the knowledge of all kinds that he can. The more he knows the greater will be his facility and his power. He should know something of the things mentioned, and he should have a good knowledge of the common branches—of mathematics, of grammar, of the modern languages, and

## The Study of Advertising

above all of the English language. This latter is very important. The more familiar he is with the English language, the more power as an advertisement writer he will have. He ought to constantly read the great English authors, and especially those who are great because of their mastery of the tongue, or because of a peculiarly unique use they make of it. Shakespeare, Johnson, Boswell, Howell, Lowell, FitzGerald, Doughty, Emerson, Milton, and others should be read for the sake of attaining a facile and individual style. This sort of literature should be constantly read by the advertiser who makes copy. Some time every day should be devoted to it, as long as the student remains an advertising man.



## The Advertising and Selling Campaign

The making and distributing of things are important departments of the business. The conditions surrounding these activities are, or may be, well known, and the results attending the careful and expert application of the knowledge available will produce results that can be definitely calculated in advance. Such items as the quality of the material, the processes of manufacture, the methods of distribution, are wholly within the knowledge and choice of the proprietor. The results attending the adoption of the best methods known to business are quite apparent before the manufacture is undertaken. They can be figured absolutely, and the financing of the business can be based upon them.

With advertising and the sales campaign it is quite different. The results from them are not to be exactly estimated. The public is somewhat fickle, and there is no known method of definitely computing what may result from the advertising or the sales campaign. There is a general and inclusive faith in the efficacy of good advertising of good goods, and it is known that a carefully considered sales campaign is more effective than a campaign conducted without regard to those principles

## **The Advertising and Selling Campaign**

of salesmanship which have been established by practise and the study of the people to whom the appeal is to be made.

Recent study of the question of salesmanship may be said to have established certain general conclusions, ascertained from the results of long observed experience, and applied to the selling problem through the operation of the laws of averages, checked and balanced by those ascertained principles of psychology which apply to the inclinations of the mind when engaged in the consideration of advertising problems.

The salesman and the advertiser should know two general propositions: The goods to be sold, and the people they must be sold to.

There is too much advertising done in almost complete ignorance of the goods offered, on the part of the person who writes the advertising. It has been thought that an advertisement is an advertisement, and once written may be used to sell hardware or silk, by merely changing a few words of the text. If there are plenty of adjectives used, strong statements as to quality, and some attractive picture, the advertisement is supposed to be properly constructed, and ready to be used in any medium, for any sort of goods, and to appeal to any class of people. That this is a monumental mistake is no longer discussed by good advertisers; but such advertisements are still being used, and for the sale of excellent goods.

The prime quality of the salesman, and the advertiser, is a knowledge of people. The next quality in order of importance is knowledge of the goods. Knowledge of

## The Advertising and Selling Campaign

the mechanics of advertising comes well down the scale, important though it is, and necessary in the equipment of the successful advertiser and salesman.

The question of the knowledge of the people is discussed in another chapter. The importance of the knowledge of the goods to be sold on the part of the advertiser and salesman cannot well be exaggerated. The more he knows the more power he has, if the goods are genuine. If the goods are not genuine, the self-respecting salesman or advertiser will refuse to have anything to do with them, as soon as he becomes aware of their character. The man who lends himself to the promotion of the sale of unworthy goods is not an advertiser, but some degree of a thief. Larceny through the wiles of the advertising business is of a meaner quality than that practised by the pickpocket, because the victim not only does not know the motive of the thief but is led by his own protestations to believe that he is an honorable person. One must have a certain faith in the written and printed word. There is no way to separate the true from the false.

The advertiser needs to know more about the goods he is to promote than the manufacturer needs to know about them. The manufacturer needs to know about the quality of the materials, and the processes of the factory. The salesman and the advertiser must know this also, and more thoroughly and intimately than the manufacturer, and much more.

It is rather surprising that the science of salesmanship and advertising are found to be so similar. The chief difference is that salesmanship may be made to depend



## The Advertising and Selling Campaign

more particularly upon the individual, and advertising upon the general.

In salesmanship there is the opportunity—the necessity—of winning the individual through methods that appeal directly to him, and especially to those traits which are individual rather than general. The salesman can utilize a man's prejudices, his peculiarities, his idiosyncracies, his personal attributes and qualities. He has to consider the teachings of psychology only so far as they make for him an opening with the prospect. Then he must be guided by the revelations of the man himself.

The advertiser, on the other hand, must be content with the general traits which he discovers to be inherent in the class of men he wishes to interest. So that while the problems of the salesman and the advertiser are similar they are different. The difference is in bases rather than in method. They both have to consider making their appeal along the lines of attraction, suggestion, and assertion. It is necessary to attract the attention of the buyer, whether it is a person or an advertisement that is the instrument employed; and it is necessary to make the suggestion, and then the argument, whether it is by word of mouth or by printed word.

The salesman appeals to a man; the advertiser appeals to men.

Any plan for a sales campaign must take primary account of the foregoing considerations, and thoroughly consider, study, assimilate, and incorporate them. Having done that, the way is clear to consider the goods,

## The Advertising and Selling Campaign

and to ascertain if they are fitted for the use or the enjoyment of the class of people who are expected to buy them.

It is assumed that the goods are in the nature of staples. Goods intended to minister to an assumed or created need must have different handling. The necessity does, in a measure, its own advertising and selling. The luxury must be urged. Not only must the luxury be urged, but it must be justified. The necessity justifies itself, and the salesman and advertiser have only to compare it with others of the same general nature. The comparison must not, of course, be specific, as to the article itself. The task of the seller is comparative in its nature, inasmuch as his article is one of a group, each unit of which is designed to satisfy a certain need.

For the purposes of salesmanship there is, or there must be discovered, in every commodity some special quality, or reason, that can be urged to promote its sale. There are in many articles nothing that is distinctive which can readily be discovered. Take shoes: Those of even price seem to the purchaser, who is considering several kinds that he is unfamiliar with, of equal value and desirability. There are probably differences, and some one of the differences would so appeal to the purchaser as to bring him quickly to a decision; and it is the part of the salesman to discover the predilection of the buyer and fit that shoe to him which has some peculiarity of material or manufacture answering to the discovered predilection of the customer. Then the buyer is satisfied, and goes his way with the shoes he believes to be made in accord with his ideas. If the salesman is undecided, and

## The Advertising and Selling Campaign

ready to praise one shoe and then another, as he tries them on, changing his mind with the changes on the countenance of the buyer, but without giving any reason, the customer either leaves without making a purchase, or is suspicious of the shoes he did buy.

It is the same in larger transactions. Something definite must be urged if men are to be expected to pay attention to the salesman or the goods. It is the history of merchandising that the salesman who knows all about the goods he is to sell makes the big sales and the big success. It is not so much that the peculiarities pointed out by the salesman impress the buyer as valuable, as that the salesman seems to know what he is talking about, and the goods he is trying to sell.

It is not so much the fact that the Food and Drugs act forbids certain adulterations as that it forces a declaration as to the exact nature of such adulterations as it permits. Our bottle of cheap ginger ale declares on its label that it is "artificially flavored and colored," and we are content. It is drunk with as much gusto as if we knew that it was flavored with the best ginger and was not otherwise colored.

Honesty in merchandizing consists in selling that which we pretend to sell, and that is the kind of honesty that buyers demand. And the reason is not wholly, nor chiefly, a demand for honesty. It is a demand for knowledge, and the square deal. If we are told that a certain article is adulterated, and what with and to what extent, we are satisfied. We do not so much object to being cheated as to being deceived.

This must be considered when the selling campaign

## The Advertising and Selling Campaign

is being planned. It is next in importance to having goods that are needed, and that are worthy. It is useless to have good goods if advantage of this trait of human nature which demands the truth is not considered. It is useless to evade it by adopting a colorless style, and avoiding mention of that quality of the goods. An advertisement that does not give some assurance of the quality of the goods, or a salesman who is not ready to make a statement, has no show.

There is a great body of salesmanship lore. It has been created by the experience of the large houses, and by the professors who are teaching it. It is worth knowing about; but much of it is of no utility, save to indicate what to avoid.

There are many methods of getting at the people, but they are all born of knowledge of the people, or in the heads of the so-called teachers of salesmanship. If the former, they are worthy of study; if the latter, they are worthy of question.

It is told of a house selling sewing machines on the installment plan that it holds conventions of its salesmen and devotes whole days to the question of "How to get behind the screen door." The discussion may be helpful to the salesmen, but it has no particular significance to the men who may be selling mowing machines to the men, because they might not have to get behind any screen doors.

The gentlemen who sell mail courses in salesmanship have a lot of formulas to teach their pupils, about exactly what to do when attacking a prospect. Some of their formulas may apply in some cases, and some of them in

## The Advertising and Selling Campaign

others, but the salesman is obliged to discriminate.

The fact is that it is not possible to formulate rules for the guidance of salesmen or of advertisers. There are certain fundamentals with reference to which they can be instructed, and then they have got to use their judgment, their wits, their general knowledge. No teacher can train a salesman to meet John Smith. He can train a man to use his eyes, his brains, his good sense, when he meets John Smith, and that is as far as he can go. The salesman cannot know how to meet John Smith until he meets John Smith.

The planning of a great campaign for advertising and selling is a great work, and involves much study and great ability. But it is a work which cannot be carried on in accordance with any preconceived general program, meant to apply to all campaigns of like nature. The only features all campaigns of this nature have in common are those mentioned—a complete knowledge of the goods and a comprehensive knowledge of people. All of the other elements are particular to the special campaign in hand, and cannot be specified, except with full knowledge of all the particular and special circumstances and conditions.



## Salesmanship and Advertising

Advertising is a branch of the science of salesmanship, and to understand its relation to business it is necessary to have a clear idea of salesmanship.

Salesmanship is the art of selling. It is the process of exchanging goods. Upon its operation depends all of the commerce and trade of the world. There is little activity in the business world, or in the social, moral, or scientific world, which does not go on through salesmanship.

The principles of salesmanship are applied to all of the other professions, to all of the trades, to all developments of merchandizing, to all phases of business which involve the solicitation by one man on the one side and the consent of one man on the other side. Business consists of acts which are participated in by more than one man. In all such acts there is the appeal of one side for the consent of the other side. That appeal, and the securing of that consent, is salesmanship.

Salesmanship presupposes several things and conditions. There is the man who wishes to sell; the man to whom the sale is sought to be made; the goods that are offered for sale.

The man who wishes to sell has several things and

## Salesmanship and Advertising

conditions to consider. He must, first of all, know the man he wishes to sell to, in order that he may, by his arguments and representations, be able to favorably influence that man. He must know his own powers and limitations, in order that he may use himself, as his tool, to the best advantage, and refrain from doing or saying anything that will prejudice his prospect against his proposition. He must know the goods he is offering, in order that he may make his prospect realize the value and benefit they may be to him, and in order that he may dissipate any unfavorable predisposition which might exist in the mind of the prospect.

The salesman has to find the man to sell to. The finding of the customer is the province of advertising. The exploitation of the goods, and the persuasion of the prospect to buy, is the province of salesmanship, if the two functions are to be divided.

Advertising is concerned with many of the same acts and functions that the salesman is concerned with when he makes a personal sale; and advertising is also concerned with the goods, and with the nature of the men who are to be the buyers. Advertising has also to study to influence the man who buys, though in a different manner and under different conditions. In this, advertising is the more difficult and subtle variety of salesmanship. Advertising can make but one appeal to the reader, while the personal salesman can vary and modify and enforce his appeal until he perceives that he is winning his customer.

The salesman must know the individual he is trying to influence. He must of course begin with a knowledge

## We Want Every Reader

**We Give You  
a 360 Days\*  
Approval Test**

### Lowest Prices

We will give a **half-price dinner** from 12:30 to 1:30 on every Tuesday. You may all contribute to the dinner and spend your money in the most profitable way. It will be good for you, as it will be for the whole community. We will also give a **half-price dinner** from 1:30 to 2:30 on every Wednesday. It will be good for you, as it will be for the whole community. We will also give a **half-price dinner** from 2:30 to 3:30 on every Thursday. It will be good for you, as it will be for the whole community. We will also give a **half-price dinner** from 3:30 to 4:30 on every Friday. It will be good for you, as it will be for the whole community. We will also give a **half-price dinner** from 4:30 to 5:30 on every Saturday. It will be good for you, as it will be for the whole community. We will also give a **half-price dinner** from 5:30 to 6:30 on every Sunday. It will be good for you, as it will be for the whole community.

**We Are Manufacturers  
Not Mail Order Dealers**

There is no one source for direct selling plans with the Mail Order companies who have up "junk lots" of cheap stores and franchises and retail them at prices which are low, but are really high, quality considered.

There are made to sell, but to fail and give the most pessimistic satisfaction. Every advertising writer after the client is given my column, make high sounding guarantees, which are not worth the paper they are printed on.

What you want is protection that really protects. You want a broad, legal, responsible assurance that the stove or range you buy is just as safe, as good as it is represented to be, and the retail order taker or local dealer can not screw you then.

We stand back of our goods. We stake our name, character and reputation upon the high quality and excellence of the entire Kalatagan line.

And we want to prove to you that you cannot lose a better place in your wardrobe, at any price. Will you give us a chance to do it? (Come Check #1 on 7th St. Day is worth saving)

**Don't Delay  
Write Today**

When it's winter, it's time to get out the heavy-duty gear. The new 1994 Dodge Ram pickup is a real workhorse. It's got a 318 cubic inch V-6 engine, 160 horsepower, and a 5-speed manual transmission. It's got a 4x4 drive system, and a 6.5-foot bed. It's got a 100,000-mile warranty, and a 3-year/50,000-mile powertrain warranty. It's got a 100,000-mile warranty, and a 3-year/50,000-mile powertrain warranty. It's got a 100,000-mile warranty, and a 3-year/50,000-mile powertrain warranty.

**Send Postal For Catalogue No. 000**  
(SHOWING 262 STYLES AND SIZES)

That is the most complete shoe and range book ever printed. It contains a complete list of wonderful direct-from-factory money saving bargains. Send for it. Examine the complete catalogue—dozens of shoes and ranges for all kinds of work. Compare the designs, quality and prices with any others, and you will decide to buy direct from our factory and save all middlemen's profits.

**All Shoes Blended, Polished and Ready For Immediate Use, When Shipped From Our Factory. No Trouble to Get Them Up in Your Home. You Won't Need the Services of a Shoe Expert.**

**Kalamazoo Stove Company, Manufacturers., Kalamazoo, Mich.**

07013. PAGE ADVERTISEMENT REDUCED.

This advertisement, printed in two colors, appeared in *Callier's Weekly* and *Saturday Evening Post*.



**From Our  
Factory**  
at  
Lowest  
Factory  
Prices

**Good type of mail-order advertising. By Long-Critchfield Corporation**



## Salesmanship and Advertising

of mankind, then modify that by a knowledge of the particular type of man he has to deal with, and again modify that by the knowledge he gains of the individual he is talking to, and by his intuitions, which are aroused by his personal contact and modified and directed by experience and observation.

The advertiser can never make his appeal to a man. He must speak to men. He may appeal to a class, but never to an individual. He loses therefore the help of those very intuitive efforts which are so vitally important in the work of the personal salesman; and he must in some way compensate himself.

The great fact of the direct personal contact working for the advantage of the personal salesman, and the absence of that contact in the work of the advertiser, differentiates the two varieties of salesmanship, and very clearly indicates the field of the advertiser, and the nature of his effort.

Yet along the great primary lines, up to a certain point in the refinement of the principles of salesmanship, the salesman and the advertiser must be fellow students, in the same class and using the same textbooks.

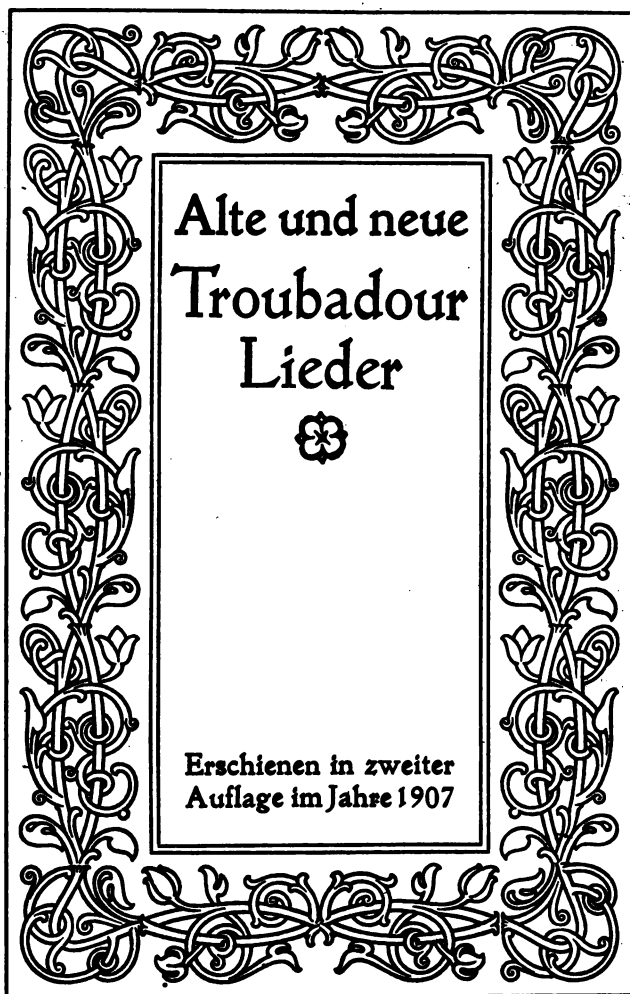
It is more important that the salesman first seek to know men, in so far as that knowledge is calculated to show him how he is to influence men. For this purpose it is necessary that the student consent to appeal to the pedagogue, and to dip into psychology. We only wish to know a few of the more manifest traits common to all men. We wish to know how the mind works, of itself and automatically. We want to know what pleases men in general, and how to get at them in the most agreeable

## Salesmanship and Advertising

way, and in the quickest way. The college professors of psychology have much to tell the salesman along these lines, and we cannot get the information elsewhere, except we are willing to spend years painfully digging for that which we can get from books in a short time.

The student of salesmanship need not go further into this interesting study than will enable him to grasp the conclusions that are useful to him. He may, and should, neglect the laborious processes that lead up to and substantiate the conclusions. He should be content, for example, with the conclusion that the mind seeks to make a decision the very moment that a proposition is presented to it, irrespective of the weight or volume of argument or proof that may follow the proposition, to substantiate or discredit it. His cue is to know this fact, and to shape his work to catch the motor action of the mind and guide it toward a decision favorable to him. His profit in this psychological fact is in the assurance that the first impression he makes upon his prospect must be a favorable one, in order that he may have the assistance of the motor principle, which is common to all men, and which does not wait for the judgment or the reason, or for expediency, or any other manifestation of the maturing purpose of the prospect.

To get the full benefit of the operation of this primary principle it is necessary that the student go far enough into psychology to understand what it is and, in a general way, how it works. Read some good popular work on psychology, like the admirable school textbook by Prof. William James; or, better, the two-volume edition of the same.



Fine example of the combination of decoration and typography,  
with a touch of color

## Salesmanship and Advertising

While the student is seeking to understand the working of the motor principle, let him also turn to elementary works on art to find out what forms are primarily most agreeable to us, as we get them through our vision. It is an interesting fact that certain forms are agreeable to us, while certain others are very disagreeable. The salesman must know this, in order to approach his prospect in a favorable light.

The point here is that the salesman must, first of all, find out all he can in relation to the men to whom he is to sell his goods. In doing this he must draw upon all possible sources of information. Pure science has much to teach him. Psychology is loaded with facts that are of the greatest importance, as is ethnology, and especially art. We are claiming that salesmanship partakes in all the activities of man. Science is the record of the conclusions of men who have made a study of the doings of men. It is peculiarly the property of the salesman, his *vade mecum*, his open road to success and power. There is not another calling which can possibly profit more by the conclusions of science than salesmanship.

Let us therefore turn frankly to science, and demand of her all the store of knowledge she has that we can utilize, without any of the mawkish sentimentality that professes to condemn the value of science in the transactions of everyday life and business.

Next to knowing the men he is expected to make his customers, it is of importance that the salesman should know himself, and be able to correctly estimate his own power as a salesman, which means his power to influence his fellowmen. This opens a great subject. It is much

## [Salesmanship and Advertising

easier to estimate the other man than it is to estimate this man.

To know himself is also a subject that calls for the assistance of science, and for a great amount of resolute and thorough self-examination. It will not do to allow vanity to limit this work. The first thing a prospective salesman must do is to stand himself off, detach himself from himself, and analyze his own qualities and defects. He has got to be honest with himself. He has got to make a true inventory of his knowledge, his needs, and his capacity to absorb knowledge and to do good work.

Perhaps the most essential quality for the prospective salesman to possess, and to cultivate, is willingness to work. If the salesman is not willing to work hard, all the time, and study hard, all the time, he had better not undertake to enter the business. It demands work, and hard work, and skilled work, and proficient work, all the time. When the salesman is not at work getting orders he ought to be at work getting himself in shape to get orders.

Salesmanship demands the old-fashioned sort of study to prepare for it, and the old-fashioned sort of work to win success. It demands devotion, enthusiasm, singleness of purpose, and always hard and self-sacrificing work. It requires that the salesman shall have joy in his work. It depends upon these qualities for success more specifically and more completely than any other calling or profession, chiefly because it is what the salesman is that counts, more than what he knows and does. It is the salesman himself that sells, not the acts of the salesman.

Of course, it is not meant that the salesman is to get

## Salesmanship and Advertising

none of the joy in life. He should get all the joy possible. He should get more of the pure enjoyment of life than men in the other professions, because it is the joy of life that makes power for the men who enjoy it.

The salesman should be very good to himself: In the matter of health, because the healthy man has more power over his fellows; in the matter of morals, because the moral man has more power over his fellows; in the matter of temperament, because the man with a cheerful and optimistic temperament has more power over his fellows; in the matter of dress, because the well-dressed man has more power over his fellows; and in all matters that tend to make a big and wholesome, and sweet, and happy man, because such a man has more power over his fellows. The fundamentals of good salesmanship are the man himself and his knowledge of and sympathy with the people to whom he must sell his goods.

The third major element in the salesman's education is the goods he is to attempt to sell. He must know the goods, and all about them; not only the goods themselves, but all the conditions that influence their sale and use. If the salesman is to handle cotton piece-goods, for example, he must know all about the cotton they are made of, and all about the conditions of its growth and handling, as well as about its relative goodness and adaptability for the certain goods into which it is made. And he must know all about all other kinds of cotton, and other kinds of goods that may be used in substitution for his own. He must be able to place his own goods in their proper relation to all others in the market, and give perfectly adequate reasons for all that he says

## Salesmanship and Advertising

and claims regarding the quality of his own goods.

The salesman's knowledge of his goods must extend far beyond the goods themselves, and include the people who are to use the goods, the various uses they may be put to, the possible market for them, the special market the customer of the moment must cater for, the methods for retail selling that have been found most effective, and the many other elements that bear upon the sale of the goods with direct or indirect force, and make for the success or failure of the salesman.

These are the things the salesman has to learn. There are other qualities that are perhaps more essential, at least at the first. They are in the nature of fundamental resolutions, the personal basis upon which all of the executive capacity of the salesman must be built; and like the foundation for any structure, they must be solid and well laid.

The very bottom quality of the good salesman must be hope. If he has not hope, does not cultivate, and cherish, and cling to, and depend upon hope, he will not succeed, in salesmanship or anything else. When he embarks upon the career of a salesman he must hope for success, and there must never be a moment when he does not hope. It is the foundation. Without hope the salesman tries to build his house of success upon the sand of foreordained failure.

To bring hope a step toward its practical office, there must be faith. The salesman must have faith in himself, in his goods, in the people he is dealing with, in the house he works for, and in his "star". Faith we know works wonders. It will do as much for the salesman as it ever

## Salesmanship and Advertising

did for the children of Israel, or as it is reputed to do for the followers of Mrs. Eddy; as much as it did for Elisha; as much as it was promised to do for those who were told that through faith they could remove mountains and subdue kingdoms. Faith is power. If the salesman has faith in his goods and in his proposition he can sell his goods; if he has not that faith he cannot sell the goods, to the same extent.

But the salesman should have faith in a more general sense than that. He must have faith in things in general, in the scheme of life, in the future of the race, in his own future and power, in the man he is talking with, in the country, in the city, in mankind, and in the general plan and scope of the universe. It is the disposition that counts, and that must be permeated with faith, even from the greatest to the most insignificant of things, traits, emotions, habits, and predilections. The salesman must be faith personified.

The salesman must have determination, to make hope and faith work for him in a practical way and all of the time. Hope and faith are very admirable, even when they are only academic qualities. But we wish to put them to practical use, and so we must drive them with determination. We must "keep everlastingly at it," and keep hope and faith practically at work by backing them with determination.

Even determination will fail unless we push it all the time, unless we have also persistence. It is self-descriptive. It completes the cycle of qualities that we are to put at the foundation of all the knowledge of the people, of ourselves, of the goods, to make that knowledge





Halftone from wash drawing, for  
catalogue work, made and printed  
by Griffith-Stillings Press, Boston



## Salesmanship and Advertising

contribute directly to the success of the salesman.

These varieties of knowledge, sustained and made operative by these elements of the salesman's motive power, will, when properly applied by the ambitious and willing salesman, bring success to him. They cover and embrace the whole of the law and the gospel of salesmanship; always, of course, providing that there is promising material in the salesman himself upon which they can work.

If there is not a reasonable expectation that the potential salesman is big enough, broad enough, willing enough, to work out this program for his own benefit, then he must not try. He would better remain a hewer of wood or a drawer of water; for the rewards of salesmanship are not for the slothful, for the vain, for the unwilling, nor for those that are not fitted to make the fight with some chance of success.

The advertiser needs all the qualifications that have been enumerated as necessary for the salesman, and more also. He must have a very distinct literary ability, if he is to create advertising, and he must be able to refine the processes of the salesman. The advertiser is a salesman, with some added opportunities and many restricted opportunities.

The advertiser can only appeal to men in the mass, not to individuals. He must therefore study to make his appeal both more general as to the person and more specific as to the goods; it must be shaped to attract the average reader, and to bring the sale to a decision. It has but one chance. It has got to do what the salesman accomplishes with a small fraction of his opportunity.

The  
Bellevue-Manchester  
Apartments



Erected by  
Madison Construction Company  
Baltimore, Maryland

Good in proportion, balance, harmony and tone  
By Munder-Thomsen Press

## Salesmanship and Advertising

Advertising is indeed, as is constantly claimed for it, "salesmanship on paper," but with a great difference.

When the factory has finished its product, and placed it in the storeroom ready for the shipper, the salesman and the advertiser are placed in control. The factory—that is, the producer—surrenders interest in its product and begins to work on another lot. This is the dividing line between the production department and the sales department; and the sales department must include, or work in perfect harmony with, the advertising department. For all practical purposes the departments of sales and advertising may be considered as one. They are naturally one, though in practise they are still considered as being independent, by many large concerns that spend great sums in advertising. But it is much better that the natural connection and mutual dependence be explicitly recognized, and that the two activities be under the general control and supervision of one head. The actual work of managing the salesmen and making many of the sales plans has not a very close relation to the work of the advertiser, and vice versa. But there is a very vital connection between the two activities, and they are both essentially salesmanship. Much of salesmanship is not properly advertising, but nothing within the sphere of the activities of the advertiser can be said to be outside of the sphere of salesmanship. It appears therefore that it is more in accord with the facts to consider that all advertising is salesmanship, and to adopt that term as applying with more appropriateness to all the methods adopted to promote the sale of goods.

The same problems confront the salesman as are the

## Salesmanship and Advertising

motives for all the work of the advertiser. They both have to consider the man who is to buy, and study how to get his favorable attention, and stimulate his action. The salesman has the very great advantage of personal contact, and is therefore able to resort to many expedients that are denied to the advertiser, who is obliged to arrange and condense his whole plea into one message, and to commit that message to print or writing. The advertiser has one of the most intimate and delicate of personal messages to deliver, but is denied personal contact. The salesman has a no less delicate and difficult task, but he has the advantage of personal contact, and is able to adjust his method in accord with the disposition of the buyer, as it is manifested during an interview. This gives him a very great advantage over the advertiser, and enables him to make a much better record of sales. The advertiser needs to know all the habitual workings of the general mind, the average mind. The salesman needs to know the same thing, and in addition be able to take immediate advantage of such variations as are constantly evidenced by individuals. The advertiser cannot profit by the variations, while they may well in many cases be a chief cause for the success of the salesman. The salesman, it may be said, must be a clever observer of men, while the advertiser must be a good student of human nature. The salesman must be the more clever; the advertiser should be the more cultivated. One must have the faculty of taking instant advantage of opportunity, while the other strives to create the opportunity that he wishes the reader of his advertisements to avail himself of. One

## Salesmanship and Advertising

must endeavor to adjust his goods to the discovered needs and inclinations of the customer, as a personal interview reveals those inclinations and needs; the other must strive to modify the inclinations and needs of the customer to bring them into harmony with the goods he is advertising. One is the working of one personality upon another, through personal touch; the other is the working of one mind upon another mind, without personal touch, and without opportunity for modification.

There are connecting links between these two methods of selling, which both make use of and which cannot be said to belong exclusively to either. The most important of these links is the business correspondence. This is largely advertising. Few business letters but have some distinct advertising value and significance—or might have, if properly considered and skillfully written. It is safe to conclude that not a letter that goes out of a business office is wholly devoid of advertising value, and may be made to count for or against the prestige or reputation of the concern sending it forth. The follow-up letters, so-called, are by no means the only ones that should be considered from the viewpoint of the advertiser. They are, as a matter of fact, of less importance than the regular correspondence. They are direct in their appeal, definite in their motive, and often attempt that which is repugnant to the recipient. They are, as a matter of fact, often rated as among the business nuisances that business men are obliged to endure, and they are not infrequently, and regularly, committed to the waste basket. Candor compels the opinion that

## Salesmanship and Advertising

they often deserve that fate, and none other. The regular correspondence of any business house is, however, one of the most effective and available of advertising mediums, and it is frequently wholly neglected.

Other matters of this nature, which are of consequence to the salesman and the advertiser, are the conduct of the store, or the office, the demeanor of the clerks, the character of the packages the goods are made up into, the policy of the credit man, the attitude of the firm towards the customers, the salesroom itself, the stationery, and every item that is in any way related to the buyers or that comes at any time to their notice. Some of these items are treated elsewhere. All of them are important, and the advertiser has a right to know about them and have something to say about them. If they are wrong they take something from his power, and if he is bereft of any of his power it is the house that suffers, along with him.

The relations that exist between the house and the salesman, or the advertiser, are of the greatest importance. It is not uncommon to find that the advertiser is resisted by the house to an extent that seriously impairs his usefulness. He is often obliged to defend his policies as though he was on trial for some grave offence, and he sometimes has to fight for the advertising appropriation as though he were a Salvation Army captain collecting money for a Thanksgiving dinner for those gamins who are good enough fighters to get into the dining hall first. The advertising manager understands that his official head can be kept out of the basket only as he "makes good," but he ought not to be made to fight the house as



## Salesmanship and Advertising

well as the people whom he hopes to convert into buyers, to say nothing of the managers of the advertising departments of the papers and magazines. The owners and general managers of businesses that are advertised have something material to learn, with respect to their treatment of their advertisers. They should look upon them as instruments for the collection of wealth, and rather delicate and cranky instruments. They care for their typewriters, and sometimes for their stenographers, but they are too apt to treat their advertisers as though they were skins from which nothing but good wine could be pressed, and the more they pressed the more freely would the wine flow.

There are many other elements of salesmanship that inhere in both advertising and the work of the salesman, and they will occur to the mind of the reader who has had experience in businesses promoted by any of the various methods usually referred to as advertising. These matters all go to show that advertising and salesmanship are dovetailed all along the course pursued by each of them. To separate them is impossible. To consider them as one unit of business is the only wise method. If it is not done there will always result confusion and loss of selling force.

It is however necessary to consider advertising as distinct from salesmanship, for the reasons pointed out, and it is necessary to have each under the charge of an expert in that line. One man may be big and comprehensive enough to act as chief for both departments, but there is likely to be but a very few such in each line of business.



Very pleasing and effective. Original was in colors  
Courtesy Crowell Publishing Company

## Salesmanship and Advertising

What is necessary is that the chief salesman and the advertiser shall realize that both are attempting to do the same thing, but by the application of different methods. Both are working to sell goods. That is their platform for mutual labors. The advertiser cannot sell goods by the methods of the salesman, nor can the salesman advertise effectively. But both obtain the same results—both sell goods. That they both sell goods, and because it is the prime object of each to sell goods, is the reason for their close coöperation, the reason why they must both work for the same ends and upon the same general platform. The association of the advertiser and the salesman is more intimate than is usually to be secured through mere coöperation of independent heads of departments. It is only big men who can work together heartily for the one object, unless they have a common commander, or unless one is in authority. Therefore it is better that the advertising and sales departments be one, so far as control and general policy is concerned. That this is a wise policy is being recognized, and has always been recognized by a few wise men.

This book does not assume to treat of salesmanship as salesmanship. It treats of advertising, and as advertising is salesmanship, but not all of salesmanship, nor the chief element of salesmanship, it follows that we must determine what the relation of advertising to salesmanship is, and try and differentiate.

The salesman sells to the individual. The advertiser sells to the composite and practically unknown man. The salesman holds his opportunity in his hand. The

## Salesmanship and Advertising

advertiser holds his opportunity in his mind.

A common ground for the advertiser and the salesman is the goods. Both have to know about the goods, and the quality and field for the usefulness of the goods must be studied by both. So also must the people who are the prospective buyers be known by both the salesman and the advertiser. Up to the very act of selling their work and their study is the same. The methods are some of them the same, and those are some of the more important of the methods. They work together, as to method and motive, up to the actual attack upon the buyer, and after that their work is the same. The difference is in the one item of method of attacking the buyer when in the very act of completing the sale.

Eliminating this one point of difference, we may call the selling of goods salesmanship, as indeed we can call it nothing else and call it what it is. The salesman and the advertiser are considered as one and the same for the rest of this chapter.

The first prime requisite for the salesman is to know the people he is to sell to. The goods may be changed to remedy any developed defect or to meet unforeseen criticism. The people are a fixed element. They are beyond the reach of the most ambitious and liberal manufacturer. They must be taken as they are, and studied and understood. This point has been quite fully treated in other chapters, and need not be rehearsed in this.

The salesman must know his goods, and the more he knows about them and the processes of manufacture the more power he has to sell them. It is not always con-

## Salesmanship and Advertising

sidered of prime importance that a salesman know all about the goods he is expected to sell. There are concerns that do not expect their salesmen to know much of anything about their product, but rely upon their reputation in the trade and the pleasing personality of the salesman to sell the goods. They say that they wish for a gentlemanly salesman, who shall call upon their customers and ask them if there is anything in their line needed. This they argue will keep them in mind, and will result in orders being sent to them. This is a comfortable theory, but it is not salesmanship. Salesmanship, at least that variety of salesmanship that we are considering, means salesmanship. The vocation of the young man who looks pleasantly upon prospective customers, but cannot sell them goods, may be an honorable and pleasant vocation, but it is not salesmanship. The man who sells is a salesman. The work of the man who sells is salesmanship. It is the man who sells, or at least attempts and hopes to sell, who is a salesman, and not the man who goes about saying "good day" to people.

The salesman who knows his goods has the better chance to sell. He needs to know as much about the goods he is to offer as the owner, the manufacturer, and the retail salesman, knows. He needs to know more than either of them. The man who sells cotton goods, for example, ought to be able to spend some time in the mills every year, and at first he should have spent time enough there to have got a thorough understanding of all the technical processes, and the reasons for them. Particularly should he know all about all the processes

## Salesmanship and Advertising

that are peculiar to his goods. If they are differently bleached, for example, he ought to know why, and what is the exact difference to the buyer by reason of it. Every peculiarity of manufacture is, or should be, a selling argument, and the salesman ought to know them all. But the chief reason why he ought to know all about the manufacture of goods he is trying to sell is that it gives the salesman power over the buyer. It is a psychological reason. If the salesman is never compelled to say that he does not know, he has power over the buyer. The buyer assumes that the salesman knows about the goods and is able to advise him. As soon as the salesman is compelled to show ignorance on one point his power is greatly weakened, and he is not able to take instant advantage of the psychological moment when the buyer is ready to sign an order.

The salesman-advertiser is more concerned in this matter of knowing the goods than is the traveling or the store salesman, if that is possible. He is obliged to write his advertisement out of whatever knowledge he has, and the reader will sense any confession of ignorance, and turn from the advertisement at once. The advertisement that does not know, and does not show that it does know, may as well not be printed. It is not possible to put too much emphasis upon this matter of knowing the goods. Not enough weight is given it. There are a great many advertisements written by men who know little about the goods. They are the "barkers" of the profession. They stand outside of the tent and cry to the people to come in; but for their lives they cannot tell them why they should come in, except that their money is wanted.

## THE 1909 FERRO ENGINES



**U**P to this point the Marine Gasoline Engine has been considered largely in the abstract. Let us now examine the actual engines of today as applied to boats. All illustrations represent the FERRO Engine.

**FERRO**

Fine page with halftone cut and tint background  
By Corday & Gross, Cleveland





## Salesmanship and Advertising

"Please buy this thing," is the plea of a very large proportion of the advertising of the day, and no reason is given. It is not a good plea. It is not good advertising. It deserves to fail, and it does fail, measurably. It is the salvation of many of the advertisers of the day that there are so many people with so many needs that any sort of an announcement is bound to attract the patronage of some people. But it is the effort of the true advertiser to suggest the need that has not already clamored for recognition in the mind of the possible purchaser, and to supply that want. This has to be artfully accomplished. The purchaser must not know that a need has been suggested to him, but must be persuaded that the need has all along been apparent to him.

The accomplished salesman-advertiser is one of the most accomplished of men. He knows people, and that is one of the greatest of accomplishments, and he knows goods. The more he knows the more efficient as an advertiser he is. The better he understands people the easier he can sell his wares to them. He is one of the cultivated. He becomes broad as he knows more and more of people—all men do. He becomes charitable the more he associates with people—all men do. As he mingles with the men to whom he sells he absorbs their good qualities. The little merchant in the country town teaches him one of the great beatitudes of life, in some relaxed conversation after the store is closed. The man who advertises only, and does not sell, becomes humanitarian in his views and practises because he studies people, and whether he will or not gets into his blood the swing of the forward march of the race. He becomes

## Salesmanship and Advertising

scrupulous, because he discovers that it is easy to deceive men, but that they perforce put their trust in him. He becomes charitable, because he discovers that men err and repent and are punished sufficiently without his scorn.





## The Personal Contact

The influence of personality in business is not as widely extended as are the other forms of advertising, but within the limits of its influence there is no other form of advertising that is so effective and that returns such huge dividends upon its cost, which is nothing but the knowledge, the will, and the humanity.

If any great storekeeper could insure humane treatment of every visitor to his store, from every employe, he would have the best advertised place in his field, even though his advertisements in the newspapers filled no more than a moiety of the space occupied by his competitors and rivals. The few stores in the country whose proprietors advertise humane treatment of customers are therefore notable and noted, even though it has always, sooner or later, been known that the policy was an advertising policy to the extent of something like 90 percent. The saving 10 percent of humanity of clerk toward the unfortunate customer always proves a great advertising asset. It pays better than thrice as much as whatever may be expended for any other sort of publicity.

While there are stores and stores, there are few that have discovered a way to make the average clerk con-

## The Personal Contact

sider the customer before his counter as aught but a rabbit in a trap, and to be flayed. The average clerk, it is said. There are also clerks and clerks, and there are clerks who are gentlemen and ladies, by nature, and will treat customers as human beings should be treated, whether it is in accord with the policy of the store or not.

There is, usually, one store in a city that has built up a great and profitable business through its humane treatment of the people who trade at its counters; and they continue to trade there, despite the flamboyant allurements of the other places. It is a matter of record that some of the more pronounced successes in the way of big stores have been built up, and maintained, without the assistance of the newspapers, as advertising mediums, and it has been said of them that they did not advertise. The fact is that they had been doing the best and shrewdest advertising possible, within the restricted sphere of the personal influence of their proprietors and sales people. They are known for the courteous and knowledgable treatment accorded to every person going to their counters. This knowledge rests in the consciousnesses of the fortunate ones as a cooling and refreshing balm for the hurts received at the other stores, where the clerks were not only ignorant but callous and sometimes impudent. How it galls to ask, in all seriousness, and in search of buyable information, "What is this?" meaning to ask of the article's origin, or make, or variety, and to be told, with lack-luster eye and tired voice, "A dollar and a quarter!" There is no balm in Gilead for such clerking, but the "big" stores are full of it. It cannot be avoided, under the policy of merchandising these cara-

## The Personal Contact

vanseries have adopted. Clerks who have the capacity to know, the ambition to learn, the instincts to treat customers like human beings, cannot be induced to enter the chain-gangs of the great shops.

These big stores present a curious anomaly in the great advertising field. They win their patronage through the arts of the advertisers who consider only the power to attract people, who use the unlimited promise, the unbridled assertion, to induce people to visit their shops; and then they sacrifice a major part of the results of the advertising by their treatment of the people, and the ignorant and indifferent handling of the goods.

Advertising is not doing its best for the man who pays for it unless its effect is educative, unless it persuades customers to form a habit of visiting the store, unless the goods are of that quality which justifies the advertisement, unless the treatment of customers is so humane and intelligent as to induce them to repeat the visit again and again.

The store or business house that does not consider the value of agreeable personal contact, and value it as one of the more important among the many ways it can advertise, is not taking advantage of the most obvious, as well as the least expensive, method of gaining profitable publicity.

While the big stores present the most glaring examples of the ignoring of the personal element, as advertisers, they are by no means the only, or the greatest, sinners in this respect. The personal equation is not estimated at its full advertising value in any line of business, though it is to be said that there are many isolated instances of

*Mrs. Margaret Deland*

*And*

*Mrs. Humphry Ward*

*Prëeminently the foremost women  
novelists of America and England.*

*It is a pleasure to announce that the  
new romances of each of these two  
master-hands of fiction will be pub-  
lished, during 1909, in*

*The Ladies' Home Journal*

*The Curtis Publishing Company  
Philadelphia*

Excellent example of advertising typography. Courtesy  
Curtis Publishing Company

## The Personal Contact

its full utilization by shrewd as well as wise men.

It is not especially to the credit of the lines of business calling themselves "legitimate," and which we have to acknowledge as being legitimate, that the best and most perfect development of the personal in advertising is at present found in those lines that depend upon skillful salesmanship to produce their business, rather than upon the goods. In some of these lines—in the big and overgrown "mail-order" businesses, for example—the personal equation is understood and worked "to the limit." There is nothing that those dealers will not agree to do, no concession they will not make, no service to customers they will not render. They search for the "soft spot" of the people they wish to sell to; and they find it, and they sell to those people. It is not the goods offered by the mail-order concerns that build up their business, nor yet the prices; it is their skill in estimating the worth of the personal equation, and the cleverness and persistence with which they apply their knowledge in practise.

Some of the concerns that rely upon the traveling salesman, what we used always to call "pedlers," are past masters in estimating and playing upon the personalities of the people they select to absorb their product. They study the people as the enthusiastic naturalist studies a new plant. The professional ethnologist is in the *a-b-c* class compared with the traveling sewing-machine agent, for example, who is in the employ of one of those concerns that market their product wholly from one-horse wagons patrolling the country roads. These men, and the managers who spur them on, know more about that human nature which is to be found on their

## The Personal Contact

routes than the most expert and learned ethnologists know about races or families that have been studied, by them and their predecessors, since the beginnings of the science.

If the churches, or other moral agencies, studied the people they wish to reach with the thoroughness and sympathy these peripatetic salesmen study their "prospects," the world would be redeemed in short order. If the great dealers in staples studied the people as these men do, and applied the knowledge as they apply it, they would never have occasion to complain of the methods of the mail-order houses, and their faith in the judgment and instincts of the great "common people" would grow and grow.

The work these mail-order houses, and the concerns depending upon salesmanship rather than goods, are doing is good advertising. It is advertising of the very best kind. We may object that there is an element of immorality, if not immorality, in it, and there will be few to gainsay that; but it is effective and legitimate advertising, as advertising in the first instance. It is the object of all advertising to get at the people, and these people do it. What they do to the people after they have got at them, is another element in advertising.

The personal influence upon business, in the advertising sense, extends much further than the field of the salesman. The personality in the field we have been considering lends itself to the furtherance of salesmanship, to be exact in our classification, more than in the field of advertising, as differentiated from salesmanship. It is one of the perplexing problems of this publicity proposi-



## The Personal Contact

tion, to find and observe the line of cleavage between advertising and salesmanship; and the more the matter is examined the more apparent does it become that there is no such line of cleavage, but that they are one and the same, in all essential elements and particulars. But it will be necessary to marshal both under the name of salesmanship, and regard advertising as a division of that art, or profession, when the amalgamation is definitely admitted.

The personal equation is even more important if we consider it as strictly one element of the recognized advertising proposition, apart from the opportunity to immediately affect sales. It has the same kind of effect upon the prospective sales, the sales having no definite existence as prospects, that is had by the advertisement sent out in the columns of the newspaper, to skirmish among the readers for the susceptible minds that will drink it in and follow its advice, or heed its commands. The pleasing personality is indeed sowing better seed, and in more fertile ground, than the printed advertisement is capable of doing, though the seed cannot be scattered broadcast over as much territory. Personality is the intensive variety of advertising. It deals with small acreages, but it more carefully and scientifically tills the acres it reaches.

There is a distinct personal element in even the largest of advertising campaigns. By some subtle system of news diffusion, comparable perhaps to the Africans' skill in spreading news, the reading public becomes aware of the personal flavor in every big campaign, and the quality of the directing person tinges and modifies

# The Bachelor



**A Model Hotel for  
Gentlemen**



*Overlooking Madison Square Park*

**You are invited to inspect these beautiful bachelor apartments consisting of one and two rooms with bath. Handsomely furnished; electrically lighted and heated. Situated in an exclusive section of the city and convenient to the principal theatres and all elevated and surface roads. An excellent cafe and restaurant is maintained by the management for the patrons' use, where meals can be had at all hours**

**Mr. George Franklin Robinson, Proprietor and Manager**



**Broadway and Thirty-first Street**

Showing the Bradley motive in type composition. Courtesy  
American Type Founders Company

## The Personal Contact

the advertising put out under his direction. If an advertising agent who is in charge of a particular line of advertising is not entirely "square," in precept and action—if he believes in the old theory that to the advertiser belongs the spoils—that spirit will show in his work, and it will to that extent be below the maximum of efficiency, because the public is getting to be very acute to scent insincerity or duplicity in advertising. The day of the four-flush style of advertising is waning. It has not yet joined the other yesterdays of the business, but it is drawing toward the twilight. As it is impossible to do good advertising without putting the personality of its creator into it, so it is not possible to conceal the personality of the ringster behind advertising of the most possible plausibility. Thus it becomes of special importance that advertisers see to it that they carefully consider the personality of whoever they propose to put in charge of campaigns.

The broad-minded man, the fair man, the man who respects the rights of his fellows, who takes the cheerful view of life, who is truthful, who is an enthusiast, will put those traits and qualities into his advertising, and the readers will recognize and respond to them. The very nature of advertising forces the personality of those directing it into all that they do. No other form of literary work is such a true mirror of the mind of the man who produces it. The reason is simple: Advertising that is worthy of the name is a personal appeal. It must get at the very heart of the reader, and to do that necessitates the emptying of the heart of the writer into the advertisement. It is reaching out after the reader, in an at-

## The Personal Contact

tempt to understand him and get on to the same mental plane with him. Other literature is an attempt to exploit the knowledge, sentiment, or point of view of the writer, with little regard for the attitude of the reader. There is not in it, or need not be in it, any attempt to move or placate the reader, for there is nothing so substantial as trade to gain by so doing. Advertising, with all the possible modifications, is the reaching out after money, and advertising writing has ever that in view as its chief and only motive. Inasmuch as man is apt to put himself more zealously into projects that promise money returns, it is certain that he will put the utmost personal appeal into his advertising, and as certain that more of his personality will go into the advertising than would go into a poem, for example, an essay or a story.

What personality can do in the way of business building is shown in the professions, which do not advertise, but which do work the personal element to promote business, with great skill and success. The young doctor, or lawyer, or dentist, or oculist, may not advertise, in the common manner, but he may exert himself as vigorously as he can to gain an acquaintance and to thus draw clients and patients to his office. There is no better illustration of the value of personality in advertising than the successful employment of it by the young doctor or lawyer to build up a practise. It is an example that professional advertisers may well study. They will find that they have something to learn. The ethics of the professions do not forbid advertising; they only forbid certain forms of advertising, and forms, as it happens, which are of the least value to the professional man. The doctor

## The Personal Contact

may form as wide an acquaintance as he desires, and there is nothing to prevent his agreeable personality attracting to his office as many of his friends as possible. There is no law against the paragraph in the news columns of the local newspaper, though there is objection to the paying the publisher for the most valuable publicity he has to sell, and which the doctor gets for nothing. If the doctors and the lawyers really believed that they should not advertise, they would omit to use the distinctive prefixes to their names, and would always be plain Mister; and they would not drive in distinctive carriages, or hang signs on their houses. What they do in the way of advertising is perfectly proper, even to the getting of the free notices from the local editor, but it is advertising, and advertising of the most pronounced and valuable sort. It is necessary, for example, for the guidance and relief of stricken people, that the doctor should have a sign on his office front; but it is advertising in the best sense to have the sign there, and every doctor who has a sign exposed to guide the afflicted to him is an advertiser. If he were to flaunt columns of printed matter he could not equal that sign, for effective advertising. All the force and charm of the personality of the accomplished practitioners of the professions is employed to advertise their business, and very properly so employed; but in view of that fact the protestations against advertising are very hollow, very insincere, and sound very like rank hypocrisy. If the professional gentlemen were to say that they did not advertise in any fashion that required the outlay of cash, they would be stating the fact as it is, and as all men know it to be.



## The Element of Interest

The largest problem advertisers have to consider is the question of making advertising matter interesting enough to secure a reading for it. Perhaps it is better to state the case more baldly, and say at once that the problem is to get the advertising read.

It is certain that but a comparatively small proportion of the readers of any periodical of general interest and circulation read the advertisements. There is really no good reason to expect them to do so. The advertising section of the popular magazine, and the advertising portion of the newspaper, is a formidable thing to attack. It is bulky, and it is dry and uninteresting, if one is in search of entertainment or instruction, as most of the readers are. If one is hunting for bargains, or for ideas in the way of advertised articles, the looking through the advertising columns and pages is not only not tedious but is instructive and entertaining. But there must be some motive to lead one on and in and through. To one not in search of something, or not following the lead of some predilection, the advertising pages are not very inviting. If one is inclined toward artistic tastes he is met with a mass of unrelated motives which can do no less than pain him, and induce him to retreat. In the maga-

## The Element of Interest

zines there is a riot of halftones and ill-related typography. In the newspapers there is a mass of black type, with now and then a cut, and now and then a well displayed piece. Few of the single advertisements in the magazines are good pieces of typography and illustrative cuts, and as they mass themselves on the pages of the sections devoted to advertising the effect is often nothing short of discouraging.

There is a small proportion of readers which takes pleasure in examining the advertisements, for the occasional clever and handsome examples they find, and with the passage of each year there are more of these worthy advertisements. The tendency toward improvement is very marked. It is evident that advertisements are more generally read than they were a generation ago, when they were so much more ugly than they now are as to make those of today veritable works of art, by comparison.

The question is, What is there about the ordinary advertisement, in and of itself, to attract readers? What can be done to give to advertising that quality of interest which it now lacks, to the end that advertisements will be more generally read?

It is a very difficult proposition. Perhaps it is being solved, in a way, by the recent history of the house organ; or at least some hint may be thus derived. Certain of the house organs that have more recently been established have made great records as effective advertising mediums. They have returned a percentage of business, compared with their cost, far above the percentage yielded by periodicals, or outdoor advertising,

## The Element of Interest

or the street-car cards. This applies only to a certain class of the house organs, a class which has but recently come into existence.

These house organs, published and distributed by concerns that wish to reach only a certain class of people, are two-thirds entertainment to one-third business. Some of them are nine-tenths entertainment, and the business announcements are relegated to a small and inconspicuous space. They are attractively printed, and they are sent only to people who are supposed to have an interest in the goods advertised; and there is but one product, or a few closely related products, advertised in each. But the special appeal made is the appeal of that portion of the contents not related to advertising—the tales, the jokes, the little essays about business, the clever pictures. There is often some very bright and practical advice about the conduct of the business of the reader, or about advertising; and the matter which is designed to attract attention to the product of the publisher is usually well written, and not too long nor too insistent.

These house organs are mentioned to emphasize the necessity of making advertising attractive and interesting. They do not constitute an impeccable argument, nor an example devoid of serious flaws. They are peculiar, suited to a special field, adapted to a particular class, and they have their field absolutely to themselves. The tactics employed by their creators might not have any effect if they were applied to the preparation of advertising for the newspaper or the magazine. It is certain that most of them would not prove adaptable. Yet



# Buying a Piano

*SOME FACTS NOT CONSIDERED BY PURCHASERS*

*Points that  
Should Interest  
the Purchaser*

*Choosing the  
Case*

*The Keys  
Ivory, Not  
Composition*

*The  
Sounding  
Board*



ETHERSON & COMPANY

manufacturers of high-grade pianos issue this little booklet for the benefit of those contemplating the purchasing of a piano, giving them an idea of the essential features that go into the making of a first-class instrument; features that you should insist on having in any piano worthy of purchase. We do not claim originality of the following features for our pianos but do claim they possess them all and others besides, each on a principle found in no other make of piano.

The color of the Case is a matter of choice; some prefer Oak, others Rosewood, Mahogany, Ebony or some other wood. A double veneer should be chosen as its wearing qualities is vastly superior to the single veneer, and it will better withstand any sudden atmospheric change.

The Keys should be made of selected ivory, not a composition of celluloid and other ingredients, while the sharps should be of the patent covered variety, and should have the repeating tone-lasting action; ours is the best and most approved.

The Sounding Board, an all-important feature of the piano, should be made of the finest material procurable, and made in such a manner as to withstand moving without fear of breaking. Strung with the finest grade of copper wire, absolutely rust proof. A comparison of the wire we use and that used by other manufacturers will show that the tension strain of ours is greater, while the sweetness of tone is not impaired. Our own method of attaching wires to board makes tuning easier.

Good type arrangement, especially if color were used for the initial or the rules. Courtesy of the Inland Type Foundry

## The Element of Interest

there is the lesson of the interestingness of the advertising that the house organs, of the class referred to, offer to their readers, and the undoubted fact that they do bring business, and at a low cost.

The advertising in the newspapers and magazines is put out on the vast sea of readers, and it is certain that but one in every so many who read the magazine or newspaper will even glance at the advertisement; and of those who glance but a moiety will read; and of those who read, but a few will be interested; and of those who are interested only a small proportion will consider buying; and of those who consider buying, how small a modicum will actually buy!

It is the problem of the advertiser to increase the number who glance at the advertisements. The glance determines the ratio of increase all along the line to the purchase. How to get more people to look at the advertisement with interest. Every advertiser is studying that problem. It is the most important and significant of all the problems they are called upon to consider, and the most difficult.

In the practise of advertising the ratio of returns is gradually rising. It has not got to a satisfactory point. It will not for a long time yet. It is being painfully raised. What will accelerate progress?

What can be done to make advertising more interesting, is a great question. It can not be given an answer that will apply in all cases. In a large sense, it cannot be answered at all. Every case has to be considered by itself. Conditions are never the same in different cases. That which makes one advertisement interesting makes

## The Element of Interest

another uninteresting. So much depends upon the circumstances governing each case that it is difficult to specify any one thing, or policy, that may be applied to all with hope for definite results.

There are certain considerations which apply, in a modified way, to all advertising, which tend to make advertising interesting. There is now a tendency to make a story that is in itself interesting though it may have little or no relation to the matter of the advertisement proper. The theory is that if the reader is interested it does not matter whether he is interested in the advertisement or not. The hope is that having got the reader's eye and mind fixed upon the space occupied by the advertisement, some reference to the thing advertised may be smuggled into his mind, willy nilly. There is some value in this idea, but it violates one of the fundamental principles of good advertising, which very plainly teaches that to make advertising effective it is necessary to secure the willing and undivided attention of the reader. It does not do to trap the reader. That is resented, and instead of a sentiment favorable to the thing advertised there is aroused a justified antagonism. This is the strong argument against the story in advertising. It does not matter what the goods are, nor how great the prospective advantage to the reader, the average man resents being led into a trap. The intent of the advertisement should be perfectly plain, from the first glimpse had of it by the reader to the last word and the utmost inference. Write as interestingly as possible, but let the theme be the thing advertised, and not a love episode, or an adventure, or any other strictly literary motive.

## The Element of Interest

The interestingness of the advertisement may be chiefly promoted by a careful study of the essential elements of the business, such as the selection of mediums, very careful attention to the form of the advertisement, perfect familiarity with all the interesting and valuable points about the thing to be advertised, a full knowledge of the people to be written for, exact knowledge of type and all the pictorial processes; the ability to handle all these elements in such a manner as will produce an advertisement that has a distinct individuality.

Many very good advertisements, in themselves, are rendered abortive by the environment in which they are placed. The proof slip is one of the most deceptive things the advertiser has to contend with. It is not to be trusted. The advertiser's problem is to make an advertisement which shall be attractive and readable in its place on the magazine page or the newspaper page, rather than on the proof-slip. The printer will see to it that the proof is handsome, and handsomely printed. It is for the advertiser to imagine the advertisement in its published relations, and decide if it will there be as attractive and strong as on the proof. Conditions being what they are, and the advertisement being doomed to appear among hundreds of others in the same periodical, there must be some means employed to make it distinctive. These means must deal with the mechanics of the advertisement, as it will never be read until it has attracted attention by its looks. Therefore, all of the matters mentioned must be carefully studied to the end that an advertisement be built up that will attract the eye, in the



Copyright, 1906, by The J. N. Matthews Co.

### THE SPANISH FAN

The Prismaprint Process, of the Matthews-Northrup Works, of which the above is an example, reproduces what the artist paints, in oil, pastel, chalk, or water-color (the most difficult of all); and the very texture of natural objects in color as well. It is a photo-mechanical process, requiring four printings from four plates; the fourth, by which the chiaroscuro is achieved, and depth and atmosphere put into the picture, being entirely different from the three-color plates. Some skill on the press and with ink is a factor in the result.

UOPW

Mr. Oll

## The Element of Interest

mass of other advertisements where it is bound to appear, and that will attract the mind and satisfy the judgment.

We are considering the advertisement which is to be used in a periodical. If there is a booklet in view, the recommendations are the same, with some modifications. It is as necessary to make the booklet, the brochure, the catalog, the leaflet, the mailing card, the letter-heading, the circular, the envelop-card, the business card—and every piece of promotive printing—as attractive as we assume the advertisement in the newspaper must be. But there are modifications demanded in the case of each, as there are in the case of every advertisement of every kind.

An advertisement should not be duplicated in two periodicals, as many of them now are. It should be especially prepared for each medium. The theory of the magazines and the newspapers is that they do not duplicate circulation. If they do not, they assuredly circulate among people whose tastes differ, or who live in different sections of the country. In either case they differ, and the advertisements intended to appeal to them should also differ. If the circulations of mediums used to advertise a specific thing are duplicated, even to the extent of a small percentage, the necessity for different copy is yet stronger. As a matter of fact, there is large duplication of the circulation of the magazines and the large weeklies, and the advertising in them which is the same in all loses a certain percentage of its value and force by reason of presenting to the reader the same appearance in all of his magazines. To make a different advertisement for

## The Element of Interest

each magazine would entail considerable expense upon the advertiser, but it is certain that the returns would justify it. It would be better policy to reduce the number of mediums and make each yield the maximum of returns than to dilute the prospect of returns by exact duplication of effect before the eyes of the readers who read more than one magazine.

The advertiser may take advantage of the willingness of the magazines to set and arrange the advertisements that appear in their pages. If he has prepared a designed advertisement, or one with elaborate halftone effects, let him try handsome typographic effects in such mediums as he suspects duplicate circulations, and use the designed piece only in those he is satisfied do not duplicate circulations.

This matter is of more consequence to the magazines than to the advertisers. The day will come when the shrewd advertising manager of a periodical will decline to insert an advertisement that is stereotyped for all mediums. He will argue that it is for the advantage of his magazine to get for the advertiser the greatest possible returns, and he will therefore wish to make the advertising designs in his magazine distinctive, and therefore interesting. How much more interesting the advertising pages of the magazines would be if the readers knew that the advertising on them would be different from that in the other magazines.

The physical interest of the advertising has of late been left to the advertisers and the agencies, to a too great degree. The newspapers have been particularly negligent. The specialization of the printing trade has



# *Luise*

*Ein ländliches Gedicht in drei Idyllen*

von

*Johann Heinrich Voß*



*Auswahl der besten Hand*

*Königsberg*

*Universitäts-Buchhandlung 1823.*

Fine German title page in one series of type

## The Element of Interest

also contributed to the general negligence, as has the tremendous increase of advertising, the rush to get out editions, and the policy of depending upon the type-setting machines for the display as well as the body type. The expert typographer has almost disappeared. So rare is he that the few printers who still make a specialty of good typography are regarded almost in the light of intruders into printerdom.

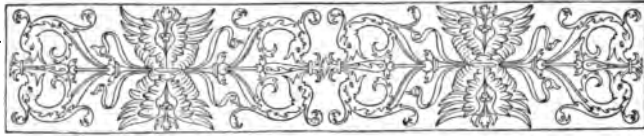
The advertiser who wishes for interesting distinction should study typography. There is there a great and greatly neglected opportunity for distinction and beauty and drawing power in advertising. It is entirely within the bounds of conservative statement to declare that there is not an average of two good pieces of typography in the advertising section of any magazine carrying much advertising, in any one issue. The same, and more, is true of the newspapers. Most of them are, so far as the advertising in them that is produced by the newspaper is concerned, examples of taste that is so bad as to be justly termed execrable. The pity of it is that it is no less expensive to set the bad examples than to set handsome advertisements.

The trouble is that the printers of the day are not trained to set type properly. They are trained to operate machines, to make up forms, to run presses, etc., but they know little or nothing about type harmony, proportion, balance, tone, and the other artistic qualities of a strong and handsome piece of typography. The effectiveness of the advertisements in the magazines has been left to the halftone engraver; in booklets, etc., to the engraver and the color printer; and in the newspapers it

## **The Element of Interest**

has been neglected, except for the efforts of the big general advertisers and the agencies. It is a melancholy fact, but a fact nevertheless, that the attractive advertisements in the newspapers are now the product of the agencies or the general advertisers who employ managers.

To increase the attractiveness of advertisements, and thereby to increase their interestingness, it is not necessary to consider that an advertising revolution must be inaugurated, or waited for. If the publishers and the advertisers can work together the interestingness of the bulk of the advertising can be raised at least 50 percent above the present average. To get this result means study for both the publishers and the advertisers. But it involves more than study—it involves acknowledgment that there is something worthy of the study of men who are seeking to get the most returns possible out of advertising; and that is another story.



## The Argument of the Advertisement

It is quite evident that the reader's attention is attracted for the purpose of lodging a suggestion in his mind, and as evident that this is the crucial test of the whole matter of the advertisement. Having caused the reader to notice the advertisement it devolves upon the writer to offer his wares—to make a suggestion that will cause the reader to consciously interest himself in the subject matter of the advertisement. The appeal must now be made.

It is not now a matter of type or of pictures. It is man to man. The character and quality of the goods offered, and the manner of offering them, must make the advertisement a success or a failure. If a certain proportion of the readers whose eyes have been stayed by the attractive qualities of the advertisement can now be induced to interest themselves in the story of the advertisement the experiment will have passed into another important stage.

This suggestion that the readers put their hands in their pockets and extract therefrom good money for the benefit of the advertiser is a pretty particular matter. We would not feel exactly free to accost people on the

## The Argument of the Advertisement

street and ask them to buy stoves, for example, or corsets. Yet we do not hesitate to introduce ourselves, through advertisements, into the homes of the people and ask them to detach themselves from their domestic affairs and consider our demands for money. It is, when considered from this view point, a cheeky thing to do. Custom has freed it from the odium that might naturally be expected to attach to it, but there is a very distinct obligation resting on advertisers to live up to the extremely unusual privilege.

The suggestion to purchase should carry with it a promise of benefit to the reader, and a distinct pledge of fair dealing. The honest advertiser has no right to assume that readers may not be able to judge as to his bona fides, nor to presume upon the reader's ignorance or credulity. Furthermore it is bad business to do so.

We enter here the field of ethics, and that element is the most important in a primary sense. Its value and bearing is very evident however, and does not require extended consideration. The suggestion of an advertisement should be strong, quick, terse, clever, clear, and open. In a sentence or two it should place in the mind of the reader a definite idea that he can profit by heeding it.

The relation of the advertiser to the readers of the advertisements, the possible purchasers of the goods or articles advertised, is very delicate and difficult. It admits of no sophisticating, no shifting of responsibility, no avoidance of the single issue of man to man honesty of purpose and statement. The buyer is defenceless. He knows none of the conditions except such as the advertiser—the vendor—chooses to tell him. Everything

## The Argument of the Advertisement

is as the advertiser would have it. It is his prerogative to be honest with the readers of his advertisement. Anything less is not only dishonesty but treachery and thievery. The advertiser asks for that which is guaranteed to be worth its face value, cash money. He runs no risk, takes no chance. He does not take the word of the reader, to the effect that the money will be sent him at the convenience of the purchaser. He demands the money for something that he alone guarantees—for his mere word.

With the foundation of honesty of purpose, the advertiser proceeds to the difficult task of telling unknown people about a proposition that is primarily for his own benefit, and that he is always conscious will be understood by the reader to be for his benefit. Is it possible to convince the reader that it is also for *his* benefit? People do not object to another's profit if their profit is provided for. Readers of advertisements assume that the advertiser makes large profits, and are chiefly concerned to be assured of a small saving.

The argument of an advertisement must be based upon the quality of the things advertised, and that it is so based must be apparent from the beginning of the advertisement to the end of it. No other argument is like this one. It must convince its readers. Most arguments are for the purpose of publishing the convictions of those who deliver them. There is little expectation of convincing many people. ~~The advertisement must convince many people. If it cannot do that it is useless.~~ If it did not do that there would speedily be no advertising. It is therefore necessary that the advertising argument be

## The Argument of the Advertisement

addressed to the people who are expected to read it, rather than to the task of elucidating the point at issue.

How do you proceed in an oral interview when you wish to convince some person of the truth and value of a declaration? Do you attitudinize? Do you shriek half your sentence and whisper the other half? Do you weep when you desire him to smile, or grin when you wish him to cry? Do you personally enact many of the silly things the construction of many advertisements suggest?

You look your man squarely in the eye, and speak to him calmly, earnestly, evenly, briefly—do you not?

Why not then write your advertisements that way also? It is better to do so, and it pays better, in the long run. Hysterics do not appeal to many people, whether hysteria is manifested in personal emotion or in wild and unreasonable typography and advertising talk.

The elements of attraction and suggestion involve art and skill, knowledge of human nature, the exercise of those graces that please and flatter. The element of assertion demands rugged honesty, the power to convince, the man-to-man appeal.

This portion of an advertisement ought also to be brief, and it should not contain a single superfluous word. Its leading characteristic should be sincerity, tempered with knowledge. It must never be forgotten that the advertising seed will germinate only in fallow ground. Only a small proportion of readers need, or can be made to think they need, the goods advertised. Having attracted attention and been suffered to suggest our wares, we must be content to make our assertion only to such as may possibly require our peculiar merchandise. There-

## The Argument of the Advertisement

fore we may safely rely upon a terse, strong, truthful statement, and a courteous invitation to purchase. However attractive the lady in the corset advertisement may be, mere man is not expected to order those goods. Ladies may admire the visage of the shaving-soap man, but it would be the height of absurdity to expect them to invest in the famous sticks.

It is apparent that the successful advertiser needs to be pretty broad, pretty acute, pretty accomplished, pretty honest, pretty patient, pretty persistent, pretty far-seeing, pretty charitable—in short, pretty accomplished in every sense of the word. He must be, above all, a student, for of all the new things and new sciences that are coming forward for our betterment or our undoing, none is so important as the science of mankind; and none other so completely involves the success or failure of the advertising man. To know how the people to whom we wish to sell goods think and why they act is the biggest thing in advertising, after all that is said—all that can be said—about type, style, pictures, space, mediums, rates, and what not.

The argument of the advertisement must be about the goods, not an urging to buy. The invitation to purchase must be guarded and restrained, yet very emphatic and very definite and clear. But it is about the goods advertised that most of the argument must treat. In the last analysis, the honest advertiser cannot expect to more than supply the normal needs of the people. There is so much of every staple sold, per capita. There is so much capacity to absorb goods. The creation and exploitation of fictitious needs is not good advertising, because it can-



# THE BERGDOLL AUTO-TAXICAB

Ideal Vehicle for Pleasure and Business



**FOR HIRE** Day or Night

**TARIFF**  
1 to 4 Persons

First half mile,  
or fraction thereof **30c**

Each quarter  
mile thereafter **10c**

Each six min-  
utes of waiting **10c**

Each package or trunk  
carried outside, 20c

**Central Station : 323-25-27 N. Broad St.**

**PHILADELPHIA, PA.**

**C**abs will be promptly dispatched, day or night on call by telephone to any address within half a mile of station, free of charge, but where distance is over half mile, charge of 20c. for each additional mile or fraction thereof will be made.

Example of harmonious type display, with cut  
By Keystone Type Foundry



## The Argument of the Advertisement

not be permanent. Therefore the advertisers of staple goods, of articles of actual use and filling a real need, should not make nervous and irrational appeals in the arguments of their advertising. The appeal should rest upon some demonstrable quality, some real advantage to the reader. It is one of the best known and authenticated principles of the wholesale houses that customers are not to be forced to buy beyond their needs. It is regarded as poor salesmanship to "load" a customer with goods his trade does not demand. The same principle holds good in advertising. 200

This may seem to conflict with the well-known principle that the command is an effectual advertising argument. It does not conflict, if we assume that this book is exclusively concerned with that portion of the bulk of advertising which can be unreservedly described as legitimate, and with nothing else. Everybody knows that advertising is utilized for the unworthy purpose of relieving the credulous of their money, and that no adequate equivalent is intended to be offered for the money thus asked for. We are only concerned with this variety of advertising to condemn it, and to assert that it is unworthy of the attention of people who have their own welfare properly at heart. It is not legitimate, and a very great proportion of it is not profitable. Some of it is profitable, in a money sense, but it advertises the advertiser more thoroughly than it advertises his goods. The money it brings to those who perpetrate it is tainted money, and the longer they continue to advertise fraudulently and unworthily the lower they descend in the scale of manhood and the respect and tolerance of their fel-



## The Argument of the Advertisement

and of doing nothing whatever else. It must have all the appeal of the most alluring of literature, and none of its flexibility of method and motive. It must take the conditions as they are furnished, and may not indulge in that handy and oft practised expedient of fitting the sentiment and the circumstance to the word.

An efficient and successful ten line advertisement argument is often equal, in energy consumed and in talent employed for its construction, to the long technical article or the short story. It is one of the most difficult feats in literary composition, if it may properly be so called.



## The Argument of the Advertisement

lows. It is, I believe, a fact that few fraudulent advertisers permanently prosper. Most of the apparent successes in that line are short-lived.

The advertising argument requires a different language from any other kind of expression; so different as to make the subject worthy of a chapter by itself. But it may here be stated that, while the argument of the advertisement is but one of its parts, it is the most important, so far as the use and understanding of the English language is concerned. It needs, and breeds, a new use of words, a different construction of sentences, a more vital and exact manipulation of shades of meanings. While in ordinary composition much may be left to the good sense and the knowledge of the reader to interpret, in the argument of the advertisement nothing can be trusted to chance, to the varying interpretation of the reader. The meaning of all the words and every phrase must be as clear as crystal and as obvious as the noonday sun; exactly suited to the condition and gradation of the particular class for whom the goods advertised are made. There is no other style of literary composition comparable to this; none as exacting, none demanding the quality of talent on the part of the writers.

Not only is the construction of the advertising argument a peculiarly difficult literary performance, but it must be performed within narrow and fixed lines. There is no play allowable for the imagination, no varying of the conditions to admit of the use of a happy phrase or the utilization of an apt simile. None of the flowers of rhetoric can be availed of. It is a case of telling about the silk, the food stuff, the implement or utensil,

## The Argument of the Advertisement

and of doing nothing whatever else. It must have all the appeal of the most alluring of literature, and none of its flexibility of method and motive. It must take the conditions as they are furnished, and may not indulge in that handy and oft practised expedient of fitting the sentiment and the circumstance to the word.

An efficient and successful ten line advertisement argument is often equal, in energy consumed and in talent employed for its construction, to the long technical article or the short story. It is one of the most difficult feats in literary composition, if it may properly be so called.





## Attraction, Suggestion, Assertion

In considering the question of advertising construction it is very desirable to try to understand what it is that we are considering.

When we endeavor to realize what advertising is we immediately perceive that we are attacking a problem that stands entirely by itself in the field of human activities.

There is nothing that we can compare advertising with, and if we give a moment's thought to this question of comparisons we will realize to what extent it is influential in our lives, and especially in the formation of our estimates and judgments.

We get our ideas of distance and size almost wholly through the exercise of our faculty of comparison. When we look out on the sea, or over the expanse of a western prairie, we cannot estimate distances or sizes. There is within our field of vision no object of known size, no point of known distance, which enables us to estimate distance and bulk by comparison.

In such cases we are obliged to fall back on faith; faith in what some one asserts to be the facts.

The reader of advertisements is in the same position:



## Attraction, Suggestion, Assertion

He must accept that which the advertisements assert.

The power of the advertisement depends upon the ability of the advertiser to inspire faith, and he is obliged to inspire faith through the medium of type—cold, immobile, unresponsive, unfeeling, type—the printed word.

It is on the face of it, an improbable proposition—that the printing of a request for money in exchange for goods or ideas, both wholly unguaranteed as to worth, can succeed.

Why do people read advertisements?

Why does the reading of advertisements arouse the buying impulse?

Why do people yield to the temptations of advertisements?

It is not reason, it is not need, that first attracts attention to the advertisement that arouses the buying desire, or that leads to the yielding to the purchasing impulse.

Advertisements point out the way and the manner to satisfy real needs, but they do not do this until they have exerted their own power of attraction.

The traffic that advertisements excite is either diverted or created. That is to say, the advertisement either draws trade away from another mart or creates trade where absolute necessity did not exist. To perform either function the advertisement must be read, and the power that induces such a reading must necessarily proceed from the advertisement.

It appears then that the three major elements of an advertisement must be:

Attraction, Suggestion, Assertion.

## Attraction, Suggestion, Assertion

It must be noticed, it must be read, it must be heeded.

The power of these elements depends upon two sets of motive units; one set concerning the advertisement and the other set concerning the reader.

It is necessary that the advertisement appeal to the eye, in the instant during which the glance travels over the printed page. The eye must be arrested. It is not searching for the advertisement, but the advertisement must attack the eye, arrest it, and compel it to send a message to the brain. If it does this much it has fulfilled the first great law of its being—attraction.

To compass this object—to attract—is the first anxiety of the advertiser. It is, chiefly, the office of the typographer or the artist. There must be latitude allowed by the writer and the man who pays the bills with respect both to space and to style.

The form of the advertisement, its appearance, must attract the eye. This does not mean that an advertisement which is itself attractive will attract attention when it is in its place in the published page. It must be individual. Environment must be duly considered. For this reason it is impossible to insist that advertisements be constructed in strict accord with principles of art, or that the typographer be allowed to exert his utmost skill. They must be made to attract the eye, and to excite an instantaneous emotion calculated to produce some particular attention.

It is self-evident that the advertisement must attract the attention of the readers of the newspapers and periodicals, and must do so while the eye is scanning the page with a purpose foreign to the purpose of the adver-

## Attraction, Suggestion, Assertion

tisement, and indifferent to its message.

If we ask how this is to be accomplished we are led to the consideration of the various elements of the advertisement, and of the people to whom it is designed to appeal.

The second prime factor of a well conceived advertisement, suggestion, is more easily managed than is the factor of attraction.

The way is cleared, so to speak. The introduction has been made, and if there is something worthy of being talked of, and knowledge and facility on the part of the author, it ought to be fairly easy to win some consideration from the reader. Here come into play some very important considerations.

In personal contact with our fellows we are attracted by truth, openness, honesty, knowledge, and brilliant fluency of language, among other qualities.

Is it not much the same with respect to advertisements? We wish to feel that we are reading a truthful statement, and we are attracted and moved by a brilliant and fluent style.

To temper the literary content of an advertisement to win the particular people to whom the appeal is made is no mean accomplishment. It is a feat calling for quite a different talent from the novelist's, the essayist's, or the poet's; and in some vital particulars it requires a superior order of talent. It requires a keen knowledge of human nature and a great power of adaptability.

The strictly literary production is written as in some measure the mirror of the author's mind, and it is sent



## Remington

Have

Every merit that Remington Typewriters have always had.  
Every merit that *any* typewriter has ever had.  
New and revolutionary improvements that *no* typewriter has  
ever had.

Model 10, with Column Selector  
Model 11, with Built-in Tabulator

Remington Typewriter Company (Inc.)  
New York and Everywhere

Attraction, suggestion and assertion very well handled  
Courtesy Remington Typewriter Company

## Attraction, Suggestion, Assertion

out to find kindred spirits. It is different with the advertisement, which ought to be written with great literary skill, and must make itself kindred to the potential constituency of the advertiser.

This element of an advertisement also claims some share in determining the physical form. A statement made in a certain size and form of type may excite in the reader only derision and disgust, but if differently and more appropriately typed it may arouse the purchasing spirit.

The matter of type expression is an interesting and important study, and deserves more serious and intelligent treatment than it gets.

The third prime element of an advertisement, assertion, must also embrace persuasion—with reservations. After we have attracted a reader and made our appeal to him in the way of suggestion, we are face to face with the critical moment—the supreme test.

We have only one chance, we can make but one stroke.

All the force that is in the writer, all the skill that is in the typographer, all the virtue that is in the goods we are trying to sell, must be embodied in this crowning factor of the advertisement.

Though mentioned last, following the progressive notice of the reader rather than the constructive concepts of the advertiser, the factor of assertion is the element of the most importance, and it is around it that the advertisement must be built. Attraction and suggestion are employed only for the purpose of leading up to the

## Attraction, Suggestion, Assertion

assertion—to prepare the mind for the demand for money.

Assertion is the germ, the seed, the protoplasm, of the advertisement. It is created and formulated before the other elements of the advertisement are thought of. It is often a stroke of pure genius, an inspiration; or it may be the ripe product of years of experience and study.

Its two chief constituents are knowledge of the people to be appealed to and faith in the thing the appeal is to be made in behalf of.

This is the kernel of the element of assertion. Its second dimension must be granted as existent in every scheme for legitimate advertising. Its first dimension must be supplied by advertising talent; by expert advertising promoters, and by the medium chosen for the publication of the advertisement.

It may be understood that here is a great problem, calling for the best knowledge, the ripest experience, and the soundest judgment.

It is extremely difficult to obtain competent service in the writing and placing of advertisements, and even on the question of mediums it is difficult to get reliable knowledge and good advice. It is not so easy to get in touch with the people, or to know how to get in touch with them. That is a problem in psychology, whatever it may be classed or labelled by those hearty but superficial persons who delight in scoffing at exact scientific terms and in declaring that "the good old way is good enough for us."

If it is designed to get at the meat of the advertising proposition as it exists today, as the conditions of the

## Attraction, Suggestion, Assertion

twentieth century are very plainly and forcibly laying it down, it is necessary to accept conditions as they are.

We need to free our minds from all such false notions as that advertising is anything more or less than a constituent element of life, partaking in some measure in all that life is developing and revealing.

It is not possible to convince a person by argument unless his attention can first be secured and his interest enlisted. It is not possible to get this interest until the attention has been attracted.

Hence the primal importance of the element of attraction in advertisements. It is a problem involving the advertiser, the writer, the artist, the publisher, and the printer, and they must all unite their efforts if the best results are to be expected.

The wisest part the merchant or manufacturer can play is to give a perfectly frank and comprehensive idea of the nature of his goods, the field for their sale as he sees it, indicate what his policy with the customers will be, sign a check, and give his advertiser the authority to deal with details.

It sometimes happens that a proprietor is a good advertiser also, but it is oftener otherwise. The proprietor is giving the best there is in him to other phases of the business which appear to him to be of greater importance. This of itself operates to make him incompetent to judge of the matters that relate to advertising. The value of many a well-meant advertising campaign has been impaired by the anxious interference of the proprietor, who has the largest stake in the venture. However well-meant such interference may be, the result is very



**Pleasure Cruises  
in Pleasure Ships**

Ideal trips during January, February, and March to the  
**West Indies** NASSAU, SOUTH AMERICA,  
 BERMUDA, PANAMA CANAL

also to the  
**Orient, Mediterranean  
 and Adriatic Seas,  
 Egypt and the Nile**

by superb twin screw steam-  
 ships containing every con-  
 venience and appliance neces-  
 sary for traveling in comfort  
 and luxury.

These trips vary in duration from  
 16 to 79 days, and cost from \$75  
 to \$300 and upward.

Our Tourist Dept. Offers  
 Exceptional Facilities

**Hamburg-American  
 Line**

35-37 Broadway, N. Y.

Philadelphia, Chicago,  
 San Francisco  
 Boston, St. Louis

Write for our  
 illustrated book giving  
 full particulars.

Good exemplification of the argument of this chapter  
 Courtesy Frank Presbrey Company



## Attraction, Suggestion, Assertion

often nothing short of disastrous.

That proprietor is wise who contents himself with the assurance that the man he has chosen to handle his advertising is an expert, and that the qualifications of the expert are such as enable him to attract and influence people, to write skillfully, to know the subtleness of the publishing business, the technicalities of printing, to know the ways of the advertising agents and be able to guide their errant steps.

The man who has the handling of the advertising must be a versatile genius, but his prime talent must be the knowledge of the human mind, and of the agencies and things that influence the human mind. It is not impossible for him to acquire the other needful qualities. He may learn to know the intricacies of the publishing business—to pierce the halo that envelops the gentleman who manages the advertising of the periodical or the newspaper. He may even hope to discover avenues to the intelligence of printers. He can scarcely hope to know the people he wishes to attract unless he has a sympathetic as well as a comprehending mind and heart. He may indeed plod wearily through the mazes of psychology, and he may build up a body of information that may be made to serve for the real intuition, in some measure, but if he is not “to the manner born,” the people who buy his goods will ever remain a mystery to him.

We might almost leave the whole problem of successful advertising after having considered the man who does it. He will, if he has the proper spirit and the catholicity of view, contrive to attract the people he wishes to attract; and he will do it through sympathy—through

## Attraction, Suggestion, Assertion

his sympathetic knowledge of them and with them, tempered and formulated by the things he wishes to sell, and driven along by his enthusiasm for his vocation.

It is the quick glint of a sympathetic interest glowing from an advertisement that attracts the attention of the casual reader. It has to be a flash. It must catch the roving eye and send a message along the optic nerve to the brain.

Consider the vast expanse of advertising that assaults the eye from the pages of every periodical one reads, or that one glances overs.

Most of us dally and trifle with the matter in our newspapers. The distance from our houses to our offices measures the extent of our morning reading, and the distance from our offices to our homes limits the interest in our evening sheet. Women are more conscientious readers, and some women are known to seek out advertisements with deliberate shopping intent.

In the sea of advertisements many items are wholly lost, because they do not attract the attention of the reader—because they are merely a part of the blur of the sheet as the eye passes over the expanse.

It is easy to hear the complaint that advertising does no good, and it is easy to believe in the truthfulness of the complaint. Advertising is one of those humanities that attract in exact ratio of their quality. The sermons of many preachers bear no fruit, because there is nothing in them to attract the attention and arouse the interest of the hearers. So an advertisement prosily worded and set in conventional typography, merely contributes to the gray tone of the page, but does not reach or stir the gray

## Attraction, Suggestion, Assertion

matter of the readers. It must catch the eye, by form and substance, in almost the same flash of time.

Let us consider the substance of the catch line of the advertisement. It is not the substance, the meaning of the word, that first attracts, but the form of it. Yet in the process of making an advertisement we must first decide upon its literary content, and then give it form. If we know what words are to be used we can study out their type expression, or select a picture to convey their sense.

The words then which follow quickly in the train of the eye-glance to the consciousness, and must be depended upon to arouse interest and prompt to the reading of the whole advertisement—what shall they be?

Here is the most vital, the most perplexing, the most profound problem, the advertisement constructor has to consider. Whoever is not willing to admit this confesses that he has not a settled faith in a theory of advertising that can be demonstrated; and if this attitude is to be endorsed we are on the same plane as the man who says that selling advertising space is like selling blue sky. It is perfectly true that most of the advertising is still done on the principle of the roulette table—that it is a gamble, that when an advertisement is written and tossed into the periodicals the returns will be found money, if there are any. If there are results, well and good. If there are no returns, not so well and good, but, after all, about what was expected.

It is not possible to exactly predicate the results of a campaign; but it is possible to so arrange a campaign as to be able to count upon results that closely approximate

## Attraction, Suggestion, Assertion

a certain ratio to effort. The effort must be properly expended. If we seriously consider the shaping and putting forth of advertising effort we cannot avoid getting first into the midst of the question that concerns the avenue to the minds of the people we wish to reach.

What most readily appeals to the mind of the ordinary person—the person in our own strata?

In going over the morning paper, what advertisements did we notice, and why did we notice them?

What bill-board phrases do we remember, and which of them have prompted us to buy the articles advertised?

We can never shake out of our memories certain phrases. We can never forget “Spotless Town;” the cheery “Good Morning” of a certain soap; the “That’s All” of a certain whiskey; the “See That Hump” of another advertisement that never otherwise interested us menfolk.

Probably every reader of periodicals who has taken out a life insurance policy during the last five or six years has been obliged to dispose of the “Strength of Gibraltar” argument before definitely choosing his company.

Such phrases ring and ring through one’s consciousness. They get going and they won’t stop. They cannot be forgotten nor dismissed. We may not yield to their suggestion, but they are there, planted securely, pleading all the time.

If the advertisement constructor can understand the psychological power of such phrases; if he can analyze and coördinate the influence of such phrases as affect him in like manner; if he is able to understand the relation of his own mind to the minds of those he wishes to

*Now, when you look  
for us in Chicago you  
will find us all day  
long at Number 1022  
Republic Building, &  
which is on State street  
where Adams crosses.*

*Drop in. We shall  
be glad to see you and  
to have you see us.  
Our Fall and Winter  
clothes with our label  
in them are on the  
tables.*

*The Stein-Bloch Co.*

**WHOLESALE TAILORS  
FOR MEN**

Fine hand-lettered announcement. By  
Matthews-Northrup Works



## Attraction, Suggestion, Assertion

influence; if he can place himself in this attitude, he is in the way of being able to figure in advance some likely proportion of visible returns to effort expended.

It is psychology—the abstruse science of the pedagogical institutes—that opens the door to advertisers. The dry, the uninteresting, the visionary, the guess-again, new science of the few men who have plodded to formulate it, and whose formulation is so enmeshed in the vocabulary as abstruse, as academic, as recondite, as the conception of the veriest neophyte, that the gates that they essay to open are almost as securely closed as though they had never attempted to open them.





## Optics and Advertising

Possibly science has no more valuable message to advertisers, so far as the practise of their profession as distinguished from the theory is concerned, than the results of recent study of the habits, action, and capacity of the eye as it is employed in reading. Because this study has been prosecuted by the professors of psychology, it has been referred to as the psychology of reading; but that seems to be a misleading name to attach to it—neither descriptive nor suggestive. While it is to be admitted that the capacity, habits, and anatomy of the eye have much to do with the general development of the mind, it seems more nearly in accord with the manifest purposes of this investigation to consider it as falling within the sphere of hygiology, since its most obvious object is the conservation of the power of reading, through knowledge of the powers and habits of the eye. For our purpose it is quite sufficient to regard the somewhat abstruse labors of the psychologists in this line of investigation as a phase of the study of optics, which is of peculiar importance and interest because it is through the eye that all advertising appeal must be made.

In view of the good case made out by the psychologists, in favor of fair and intelligent treatment for the eye, and



## Optics and Advertising

of the fact that what they discover they are sure to advocate so strenuously as to attract public attention, it seems well for those that are responsible for advertising to take note of their progress and their attitude.

The act of reading has not for long attracted the scientific investigators, and its study has not yet been prosecuted a sufficiently long time, nor with sufficient scientific accuracy, to have produced a body of absolute data from which definitive laws can be formulated. But the correction, refinement, and amplification, of the results of this study may not greatly add to their value to advertisers. Certain important conclusions, which are of very great value, have been definitely reached affecting the literary and typographic structure of all printed and painted advertising matter, and applying to all illustrations used for advertising purposes. These results of the studies of the psychologists in the field of optics may be stated to involve, in advertising, the power of the eye to pick up automatically words, or groups of words, and artistic forms, and pass them on to the apperception (the conscious and purposeful attention) of the mind. This involves the initial vital element of advertisements—the element of attraction.

The action of the eye in reading is an interesting study. Its habits have not yet been sufficiently studied to give us warrant for the formation of a complete and exact code. Enough is known to constitute a fairly good basis for certain fundamental conclusions that should be useful to advertisers regarding typography. It is already a fact that the makers of school books and other books are extremely particular about some typographi-

## Optics and Advertising

cal characteristics, but it does not appear that their basis of judgment is broader than the indicated recommendation of oculists. The psychology of the eye embraces much more than the optical considerations; and it is not difficult to conceive that psychology may eventually prove the inutility, if not the fallacy, of some of the conclusions of the oculists.

In reading, the eye adopts a method that varies in the individual so widely as to cause experimenters to be cautious in formulating conclusions. The eye may almost be regarded as erratic, if only a moderate number of tests are made. If exhaustive series of tests are made it becomes apparent that there are bounds within which the action of the eye is limited, and that, while we have not yet mastered the exact method, this action is regulated by laws which we but imperfectly perceive and can but partially predicate.

An American psychologist has devised a very delicate instrument which, while affixed to the eye, records its every movement. Most of the movements of the eye in reading are too automatic, and too unconsciously made, to permit us to recognize, much less define, them. It surprises one, for example, to be shown by the learned professors that one's eyes move over a course like that shown by the diagram on page 173, suggesting the chart of a football game.

This record was made in reading six lines of print, set in ten-point old-style type, solid, 23 pica ems (3 5-6 inches) in length. The eye swept over the width of the print and back to the beginning of the first line to be read before it began its work, and took a like excursion

## Optics and Advertising

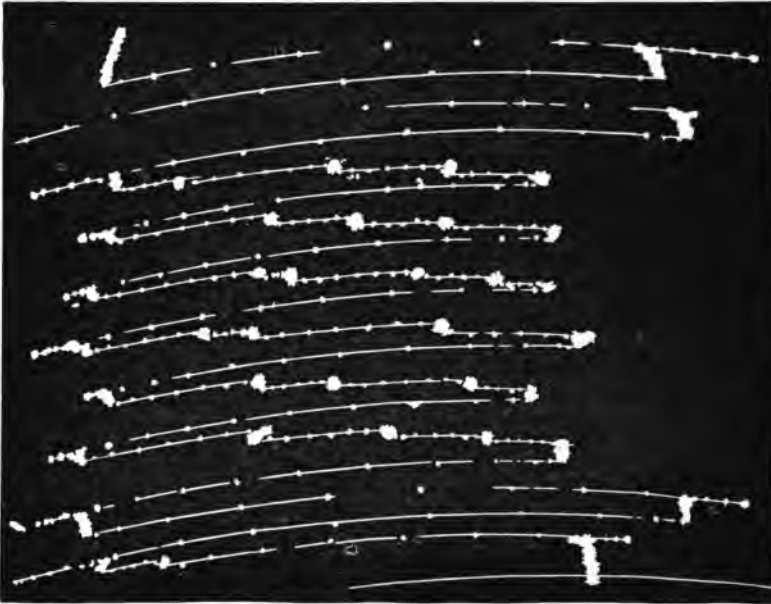


Chart showing the operation of the eye in reading. From "The Psychology and Pedagogy of Reading," by Edmund Burke Huey, A. M., Ph. D. Courtesy the Macmillan Company

[ Prof. Huey says, speaking of this diagram:

“The curve shows the movements of the eye in reading six lines, preceded and followed by two free movements of the eye each way, in which it was swept from one end of the line to the other, the beginning and end alone being fixated. The broad vertical lines and the round blurs in the reading indicate pauses in the eye's movements, the successive sparks knocking the soot away from a considerable space. The small dots standing alone or like beads upon the horizontal lines, show the passage of single sparks, separated from each other by 0.0068 sec. The breaks in the horizontal lines indicate that the writing point was not at all times in contact with the surface of the paper though near enough for the spark to leap across, as shown by the solitary dots.

“The tracing shows clearly the fixation pauses in the course of the line, the general tendency to make the 'indentation' greater at the right than at the left, and the unbroken sweep of the return from right to left.”

## Optics and Advertising

after the six lines were read. It is to be understood that the lines that are irregularly divided by the blurs record the action of the eye in reading, while the lines that sweep across the field unpunctured by the blurs record the return of the eye to take up a new line. The small dots on the lines are made by the instrument, and are for the purpose of measuring the time the eye consumes in reading each line. The space between two of these small dots represents .0068 second, and enables the experimenter to determine the speed with which the lines are read, and also to fix upon the authographic or typographic forms that hinder the eye. The dots are made by tiny electric sparks emitted by the instrument at stated intervals, irrespective of the operation of the eye.

The distance from one large blur to the next is called a "fixation," as it shows what proportion of a line of print is read or absorbed without eye-movement. These fixations do not necessarily represent single words, or arbitrary groups of words. In this example they represent an average of about three words for each fixation, but if the printed matter read for another experiment was quite different the resulting diagram would be likely to show a different proportion of words per fixation.

The length of the line of print has much to do in determining the number of words taken up by each fixation of the eye. If the lines used for this experiment were only half the length they were, or  $11\frac{1}{2}$  pica ems, it might be found that some of the lines would be absorbed by one fixation of the eye, and nearly all of them would require less than half the number of fixations the long line required. Reduce the lines still more in length—to seven

## Optics and Advertising

or eight pica ems, let us say—and it would be discovered that not only would the eye take in a whole line with each fixation, but it would frequently take in two or three lines. If the print is arranged in short lines we find that the eye frequently absorbs as many words at one fixation as it takes in with two, three, or four fixations when it is compelled to travel along long lines.

To determine the portion of a line rapidly and conveniently read, a series of ingenious experiments were undertaken, with an apparatus operating somewhat after the manner of the shutter of a photographic camera.

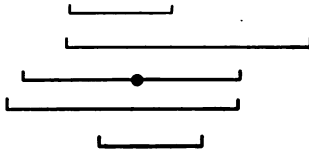


Diagram to show amount of printed matter the eye takes up at once. From "The Psychology and Pedagogy of Reading," by Edmund Burke Huey, A.M., Ph.D. Courtesy the Macmillan Company

Lines of print were exposed to the view of the reader one-fourth of a second. The extent of the type-matter read by four subjects averaged about .855 inch (21.95 mm.). The individual records varied from 10.25 mm. to 32.40 mm. This shows that from a line of print the eye "picks up" and identifies, on an average, about one inch with each impulse, or fixation, if the line is of the length of the ordinary book page; and that the shorter the lines are, to a certain limit, the more words will the eye take in at one fixation.

Whatever the scientific explanation may be for the fact, the fact seems to be that the eye is daunted by long

## Optics and Advertising

lines of type, and labors along them, limiting each fixation to a shorter portion of the print than it will take from shorter lines. If the line is of a certain length (let us say 18 pica ems, or three inches, for an illustration), the eye seems to be encouraged to do its best, and it takes in more of the print at each fixation.

It follows that a normal reader will dispose of a book more easily and more quickly if its pages are composed of lines three inches in length than he will if the lines are four, or more, inches in length. In ordinary book-making a line three inches long is considered to be about the economical minimum.

A series of experiments with twenty people, each reading eleven pages of a novel, showed that the normal average speed was five words per second. The maximum average was 5.8115 words per second. The mean average was 5.404 words per second. The experimenter does not give the length of these lines, so we must assume that they were the ordinary novel length, between twenty and twenty-four pica ems in length—three and one-third to four inches. According to the teachings of these experiments made by the same professor, it is manifest that if the ideal typographic conditions were present the speed might have been materially increased, perhaps as much as fifty per cent, with no additional labor or discomfort to the eye.

It is not to be forgotten that, if we grant all that these scientific gentlemen claim, the speed of a reader depends largely upon his general intelligence, his mental activity, his familiarity with the subject in hand; above all, upon his conscious intent and practise to attain speed. We read,

## Optics and Advertising

and we are bound to believe, that Gladstone was able to devour a page with a glance, as an ordinarily rapid reader "senses" a short paragraph, and that he comprehended the substance and motives of books read at this lightning speed. The glance of such a reader over a page of print brings into play stores of erudition which are formulated with astonishing truth and brilliancy upon the sensitized surface of his acutely trained mind. The merest hint, the slightest clue to an author's meaning, is enough, and when the cue-word is caught by the eye the mind of the reader construes the sequence of ideas and the arguments. Such reading as this is a gift from the gods; and typography can, at its worst, only hinder it, and at its best only slightly aid it.

The ninety-and-nine readers, not having compassed and absorbed literature and humanity so thoroughly, must plod through the text to get the author's plot, and motive, and argument. Typography can be of great service to these—or a great hindrance. Just how it can enact either role we are just beginning to understand, and we are bound to acknowledge that the psychologists are pointing the way to knowledge.

The practical bearing of these experiments upon advertising is very evident. It suggests careful study of all the typographic conditions of every advertisement, to the end that the eye may be accommodated as much as possible.

It is a necessity of the twentieth century that the eye be compelled to perform as much work as possible. There is more to be read now than there ever was before—more that must be read. A generation or two ago it

## Optics and Advertising

was esteemed almost a sin to skim in reading; now it is so much a necessity that the ability to skim, and even to judiciously skip, is reckoned a necessary acquirement.

Up to this point the question of the optical quality of typography has considered only the health and comfort of the eye. Now it is necessary to consider speed as well. This complicates the problem.

To enable the reader to absorb the greatest possible amount of printed matter it is necessary to take account of the findings of the psychologists, and put books and periodicals and advertisements into the form found to be most readily and rapidly read. This includes the form of the letters, the length of the lines, the size of the type, the spacing and leading, the form and size of the page, the margins, the punctuation, the capitalization, the paragraphing, the page headings, and all the attending features.

But in the reading of an advertisement the eye is not asked to perform continuous labor. It is expected to catch the element of attraction in the fraction of a moment, take in the suggestive phrase in a small fraction of a minute, and then give but from one to five or six minutes to an interested and conscientious reading of the whole appeal and argument of the advertisement. This all depends upon the getting of the attention of the eye through the primary feature of attraction—the catch phrase, the illustration, or the form of the advertisement.

How great a portion of the area of a printed page is that portion which the eye distinctly sees at one moment, without movement? Not as large as one would imagine. It probably seems to most readers that they see a large





SKETCHED IN ART DEPARTMENT  
OF OXFORD-PRINT BOSTON AND  
REPRODUCED BY THEM IN TWO COLORS

WASH DRAWING TWO PRINTINGS

## Optics and Advertising

conform to this requirement are not effective, because advertisements are sought out by the reader, and the eye forced to read them, as it is forced to read a book or the news columns of a newspaper. In this case the reading motive is supplied by the reader. If the reading motive is supplied by the advertisement—if the advertisement is to seek the reader rather than the reader seek the advertisement—the element of attraction must be in conformity to the findings of the psychologists in their investigations relative to the action of the eye in reading, and its habits and capacity.





## Writing the Advertising Copy

Strictly speaking, the actual writing of the copy for advertisements is but the clerical finale to the process of preparing the writer. When an advertiser becomes filled with a thorough knowledge of all the facts necessary to qualify him for effective advertising he has laid a foundation, but yet the turning out of the copy is not a simple matter. Considered merely as an effort of literary composition, the advertisement writer has before him a task which will seriously try his power.

Ability to write good advertising copy is not the same as ability to write a good newspaper or magazine article, or to write a good novel. It is so radically different that there is no comparison possible between a writer of news and literature and a writer of advertisements.

While there is not understood to be literary fame attached to the calling of the advertisement writer, it is to be said that the writer of advertisements has the more difficult task. It is easier to write an article for the Century Magazine than it is to write a fifty-word advertisement, and write it as it should be written. Those who have not labored in this vineyard cannot have a just conception of what this labor is. There is no inspiration in it. It is just pure hard grubbing, and hard thinking.

## Writing the Advertising Copy

Airy persiflage does not suffice; fine writing is not required; literary quality is not wanted; style is never thought of.

The ability to write advertisements that "pull" is one of the most valuable assets a person who is obliged to earn his living can have. With such a fortunate individual the ordinary newspaper or magazine writer cannot be compared, when the question of income is made the basis. It is a rare and peculiar faculty, but it is not a gift.

Up to a recent date, this business had not attracted people of first-rate ability. It was thought to be no trick to write the copy for advertisements. So little was thought of it that it was often done by the head of the concern, who usually contented himself with turning out a few sentences so dry, colorless, and unattractive as to be unreadable, and without influence if read.

Now the writing of advertising copy is getting to be recognized as an art, and is attracting the attention of some exceptionally able men. It is not altogether a matter of literary composition, though literary composition is an important element in every good advertisement. It is not wholly a matter of cleverness in diction or charm of style. It is largely a matter of knowledge—knowledge of the goods to be advertised, of the conditions governing the handling of those goods, and of the people the goods are to be sold to. But it is not entirely a matter of knowledge. If the writer knows his business, he can write advertisements that will sell the goods; he can't help it. But the advertisement writer must know the people to whom the goods are to be sold as perfectly as he

## Writing the Advertising Copy

knows the goods. To be uniformly successful, he must know the goods he is to exploit, the conditions of their production, and the people who are to buy them. And he must absolutely put away all ambition to produce smart or literary work.

This matter of knowing the people and knowing the goods is the basis of advertising ability, but in no other department of the business is it so absolutely essential as in the department having in hand the preparation of copy. Here is where all the special knowledge of everybody in any way connected with advertising is made effective—is made to bear directly upon the question of returns, and figures big in the balance-sheets of the business advertised. There may be the best article, plenty of money, a perfect business organization, a flawless plan for the advertising campaign, a full appreciation of all the elements necessary for a great success, but if the man who prepares the copy does not reach the people, there is no failure in business more complete than will be the failure of that advertising campaign.

The copy-writer must have that rare and valuable faculty which enables him to utilize language to clearly convey his power to attract. He may have every possible scrap and item of information about the goods, and he may know all about the particular class of people to be appealed to, and be a complete failure as a copy-writer.

There are copy-writers who have made great successes who have yet worked in practical ignorance of the goods and the people, or of the one or the other. They have succeeded because they knew how to talk to people, and have assumed the quality of the goods and par-

# The Publisher

A MAGAZINE OF VITAL INTEREST TO BOOK READERS

**U** The September issue will be the most interesting issue of the year and an edition of 150,000 will be printed. Advertisers should grasp this opportunity to announce their Fall and Holiday publications, as every copy goes into the home of a booklover or reader of good literature. That you get results can be proven to you by many letters from advertisers who have used its pages

## JIM WESTON

**U** Beginning with the October number we start the latest story by that fascinating author, Mr. Henry M. Goster. A thrilling story of love and adventure. There is not a dry, uninteresting chapter. This one story is worth the price of the publication.

---

**THE H. G. RAYMOND COMPANY**  
Number 836 Jackson Boulevard, Akron, Georgia

Good in proportion, harmony, symmetry, and tone. Courtesy  
American Type Founders Company

## Writing the Advertising Copy

ticular knowledge of the particular class of people to be reached. They guessed the conditions, and guessed right. It is often practicable to do this. Certain goods require no special study, because the advertiser is able to assign to them their proper place in the economy of the lives of the people. His experience places him in possession of the necessary knowledge. He may also often estimate the people he wishes to reach in the same way, by reference to his experience and the knowledge he already possesses, or assumes.

It is possible to write effective advertising copy by assuming the quality of the goods, and the character of the people. It is gambling with chances to do so, and the gambler stands to lose oftener than to gain, as in any game of chance. It is also possible sometimes to write profitable copy by setting up an ideal for the thing advertised and writing as though all men were like the writer. This is a gamble, also, with many unnecessary chances against success.

It is very hard to be honest in advertising. It is so easy for a writer, since he cannot be contradicted or is not called upon to prove his statements, to employ superlatives, sounding phrases, large assertions, "fine writing;" but it is not good advertising. It is much better to study a terse and meaty style, to state incontestable facts in the plainest and most vigorous English possible. This policy is better for the advertiser and better for the advertisement writer.

The young man who thinks he can become an expert advertisement writer without devoting much time and hard study to qualify himself, is deluding himself. It is a

## Writing the Advertising Copy

vocation requiring as much study as to become a skilled and proficient engineer, architect, chemist, or to qualify for the so-called learned professions. The chances of success are not as good as in either of those professions; because the successful advertisement writer must have, beside his knowledge, and enthusiastic and sympathetic nature, a keen and quick-working mind, power to focus his mind and heart upon the problem in hand, a deep and true knowledge of men; and he must be wholly devoid of personal pride in his work—a merciless critic of his own products, an unflinching judge, a prompt and swift executioner. He will never be able to “dash off” copy. His waste-basket ought to swallow a score—often a hundred—attempts for every piece of copy that gets to the printer.

The groundwork of the education of the advertisement writer, if he is to succeed in a large and satisfactory way, must be a broad, catholic, and sympathetic knowledge of people. Not an acquaintance with many persons, not a knowledge of the characteristics of the people inhabiting any state, section, country; but knowledge of the mainsprings of the human race, historical, ethnical, sentimental.

This means a study of psychology. No person ought to aspire to become an advertiser unless he is willing to ground himself in this science. It is simply the knowing of man through study of general laws and tendencies, as we know our friends through personal acquaintance with them. We may as well expect to understand geometry by gazing at the diagrams and symbols in a textbook, with no instructor to elucidate them, as to attempt



## Writing the Advertising Copy

to understand human nature without studying psychology. And if we do not understand human nature how can we expect to influence human beings by the advertisements we write? We cannot extract music from a piano until after we have learned to play upon it. Neither can we extract trade from people until we have learned to play upon them—until we know how to make the right appeal to them.

No student of advertising will regret it if he looks a little into this science of psychology; and if he looks a little into it he will perceive that he has struck one of the richest lodes of knowledge. If, by any chance, any student of advertising fails to recognize the importance to him of psychology, after having got into it far enough to know what it is, he should at once abandon the idea of becoming an advertising writer.

To know the goods to be advertised is the second great essential, and it is so obviously necessary that it seems folly to expend words upon it. Yet there is much advertising written without this knowledge. There is, at least, much that discloses to the reader no knowledge of the goods sought to be sold, beyond name, price, and vendor. If the advertisement writer aspires to a plane of success above the plane of the ten-dollar department-store clerk, he must know the goods he writes about.

To know goods to be advertised does not mean the same as to know goods well enough to describe them accurately or to manufacture them. To know a thing well enough to advertise it properly involves a thorough acquaintance with every circumstance which can affect the thing, either as to its manufacture, utility, use, mar-

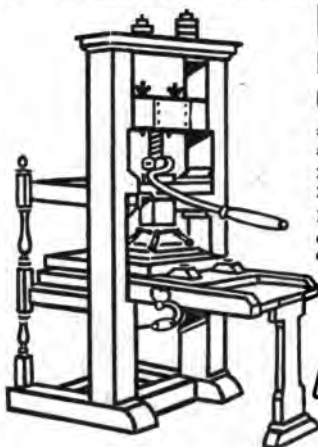
## Writing the Advertising Copy

ket, actual value, probable endurance, ethical influence, industrial effect, influence upon character or physique—in fact, every possible effect it can have upon people who may use it or consume it. No fact, apparently however remote, that can be in any way connected with an advertised article but is of importance to the advertiser. The man who plans to write the advertisements of a manufactured article, or any article, ought to know more about it than any other person connected in any way with it, and must know more if results approximating the maximum are to be anticipated. The manufacturer knows how to design and weave woolens, but when the bolt of cloth is finished, wrapped and labelled ready to be sold, his knowledge is exhausted. Then comes the salesman, and he, too often, knows but little of the process of manufacture and the science of advertising. He should know practically all about the manufacture, and all about the advertising, of the product he expects to sell. The area of the knowledge of each man who has to do with any line should increase to include the area of all others as the roster approaches the buyer. Thus, while the manufacturer need not study the buying people as minutely as the salesman and the advertiser must, the salesman's area of expert knowledge should include practically all that the manufacturer knows. The advertiser should know all that the manufacturer and the salesman know, while the advertisement copy-writer ought to know, in clear outlines, all that the manufacturer, the salesman, and the advertiser know—and much more. He ought to know how to use all the knowledge of the men in all departments to influence the people

# BEN<sup>J</sup>AMIN FRANKLIN

**SAID:** "Resolve to perform what you ought;  
Perform without fail what you resolve"

Old Doctor Franklin was the wisest printer who ever set type or pulled a press handle. He was shrewd, too, was Benjamin, for he said, "Who has deceived thee so oft as thyself?" Many a printer deceives himself in buying cover stock. Either the stock lacks artistic quality or its printing surface is not suitable. The beginning of a new year is an appropriate time to "resolve to perform," as Poor Richard says; so why not resolve now to use only stylish stocks of fine quality for the covers of your catalogs and booklets? You know the importance of having the cover right; which is also an argument for using the right cover—



## KENMORE PARCHMENT COVERS

are made in two sizes  
and weights:

20 x 25—60 lbs.

22½ x 28½—75 lbs.

Eight artistic colors:

Green, Shrimp, Primrose, Blue  
Cafe, Olive, Golden Rod, Gray

*Send for sample book*

CAREW  
MANUFACT'G  
COMPANY

South Hadley Falls  
Massachusetts

Good example of balance, harmony and tone. Courtesy  
the American Printer

## Writing the Advertising Copy

whom he hopes may be buyers, or at least inquirers.

It has been the custom to allow copy-writers to prepare advertisements after having had but the most meager opportunity to discover what the thing was they were to write about. The custom prevails yet, to much too great an extent. But the better custom now is to give the writer an opportunity to study the product he is to exploit, and the conditions affecting its sale. It is certain that a writer cannot do justice to his task, to himself, or to the man whose money is involved, unless he is thoroughly well informed regarding that which he is to promote. A man who is to write the copy for an advertising campaign for fine woolens, for example, or for silks, cannot do anything like justice to the subject until after he has spent weeks reading, observing, interviewing, and thinking. He must read up the history of the material and the processes, the uses and the possibilities; must watch the manufacture in all stages; must get the benefit of talks and association with experts; must study the possible market, and the needs and tastes and resources and inclinations of the particular classes of people to be appealed to. And he must have time to adjust and assimilate all this knowledge—get familiar with it, and convert it into copy.

It is to be understood that a great many of the problems in advertising have been studied and exploited a long time, and do not require to be treated as new propositions. Copy writers are not under the necessity of treating them as though the conditions surrounding them were either unique or unknown. It is only when a special thing is to be promoted for a special purpose, or

## Writing the Advertising Copy

when an improvement or variant of a staple has to be justified, that this indicated thorough preparation must be made by the copy writer. But in all cases which come to him for treatment the copy writer is bound to seek for that vital spark or item of individuality upon which his argument may be based.





## Suggestion in Advertising

An eminent English writer has recently said that "advertising is suggestion." Nothing is advertised that does not involve a suggestion that the reader purchase. What is suggestion?

It is, in advertising, the leading of the reader's mind to a consideration of the thing advertised in the light of a necessity, or an element of pleasure, and so to the purchasing impulse. Much of the current advertising has, it will be observed, the air of dealing with a matter vital to the reader. It assumes the value and usefulness of the thing advertised, and its efficiency. It does not argue that the reader needs flour, for example, but assumes that that need is recognized by both reader and advertiser, and need not therefore be discussed. There was one great advertising success achieved by boldly asking, "Do you wear pants?" But this question was not meant to imply a doubt whether the nether limbs of men were conventionally clothed. The question was a suggestion to the reader to the effect that since he must necessarily wear some sort of "pants" it would be to his advantage to purchase those named in the advertisement. A big flouring concern daringly advertised its product by making this suggestion: "Eventually—why not now?" That

## Suggestion in Advertising

is, being interpreted, the flour is so good that the reader will some time discover it and buy it, but that she will profit by beginning at once to purchase and use it. This is taking much for granted. But the human mind is so constructed that such bold commands, such urgent invitations, are immensely effective in advertising.

There is one great fact about suggestion that is of the utmost importance to the advertiser—that there is no sort of consciousness whatever that does not strive to promote action. The scientists put it this way: “There is no sort of consciousness whatever, be it sensation, feeling, or idea, which does not directly and of itself tend to discharge into some motor effect.”

There is a direct tendency toward some physical act. It may be a blush, tears, quickened heart beats, the paling of the face; or it may be a resolve to do something, or go somewhere, or buy something.

It has been said that advertising is attraction, suggestion, and assertion. Much of all three of these elements is included in the scope of what the scientists term suggestion, and if we carefully study that subject we will find that it covers and includes all that we need to know about the strictly scientific theory of advertising.

The whole advertising proposition is included in the power to get the favorable impression of the people who are expected to buy the thing advertised.

The fact that suggestion is not an idle mental trait, but that it is always preliminary to action, or some physical result, is of importance, as it indicates that we may be content if we make our advertising attractively suggestive, and may omit or greatly modify the command—

## Suggestion in Advertising

the assertion. It often happens that we see an advertisement that so insistently commands as to repel us and make us resolve not to surrender our independence of action. This is suggestion carried too far; but it proves the value of the theory.

Man has been described as a suggestible animal. Every human being is open to suggestion. Suggestion is the open door to the favor of all men. It is the open door to the purses of all men. Not a man alive, not a woman, not a child, but can be persuaded to spend some money through suggesting to them that which they need, that which may benefit them, or that which will give them pleasure—if they have money to spend.

Suggestion is now recognized as one of the most potent curative forces in the world. It is a cure for many of the ills flesh is heir to, and which are real ills. It is recognized as the most sure cure, and almost the only cure, for the functional nervous disorders, such as nervous prostration; and of hypercondria, insomnia, dyspepsia, neurasthenia, the drug habit, hysteria, and the like. The most "regular" of the physicians rely upon it. It is the basis of the Christian Science cult, and of all the religious cults which essay to cure disease and regulate the health. The whole of the advice given by a shrewd physician to a man who claimed he suffered from dyspepsia was: "Be happy!" The adherents to Mrs. Eddy's tenets do not worry about their health, and they are therefore free from many of the ills that afflict the sceptical. These devotees of suggestion do not understand that they are making use of a common psychological principle. They think they have discover-



## Suggestion in Advertising

ed a new religion, when their religion is simply the religion of cheerfulness. "As a man thinketh, so is he."

It is a settled medical fact that mental conditions induce disease. It is known that fear, for example, has produced paralysis, jaundice, decay of the teeth, erysipelas, eczema, and even death. "Conscious processes of any sort must pass over into motion, open or concealed," says the greatest psychologist in America.

If there is profit to advertisers in the study of suggestion, let them forget that suggestion has ever been used to give a semblance of reality to a sham, or an odor of sanctity to a fake religion. We need not accept either extreme of the popular conception regarding suggestion—the hide-bound scepticism of disbelief, or the airy, ungrounded, unreasoned spiritualism of the quais-religionists. There is a middle ground, and that is what we must seek out.

It seems to be apparent that the most direct and effective advertising must strive to convey a suggestion to the minds of the readers, and so agreeably as to tend to induce action toward the purchase of the article advertised. It further appears that the most successful advertiser is the man who knows most about this subtle thing the scientists call suggestion—which is the faculty to favorably interest the readers of advertisements. Some of the greatest advertising successes have resulted from copy that scarcely hinted at buying. Some very great successes have been won by copy that scarcely referred to the article for sale.

Suggestion, as here understood, must not be confounded with hypnotism. It is not the same. It differs

## Suggestion in Advertising

as radically as light differs from dark. And yet there is a resemblance. The hypnotist can not control his subject if the subject objects. There must be a distinct yielding of the will of the subject to the will of the operator; and then the subject performs acts which may be repugnant to his desires and opposed to his judgment. In advertising there is not the personal contact which is needed to obtain hypnotic control. It is the mind which must be appealed to.

The mental philosophy doctrine, known as association of ideas, is a prolific source of suggestion in advertising. When a thought presents itself to the mind unexpectedly, unannounced, it is natural to inquire the reason for its appearance. There always is a reason, and one of the more common is this phenomenon. The philosophers call it the association of ideas. Reconteurs explain it by, "That reminds me." An instance given in the books to illustrate it is that of a gentleman, who, during a conversation about the Civil War, suddenly inquired what was the value of a Roman denarius. Analyzed, the association of ideas that gave rise to this apparently irrelevant inquiry was: Civil War—Charles I., betrayers—Judas Iscariot, the price of his treachery, the thirty pieces of silver, which were called denarii. The mind is put on a certain course and the association of ideas is certain to lead up to the point the advertiser wishes it to arrive at, where the resolve to purchase is put into operation. Tell people constantly and insistently that they need a biscuit, and they will not only assent but they will go and buy the particular sort of biscuit they have been told they need.

## Suggestion in Advertising

This power of suggestion has been employed to fool and fleece people, through advertising, in a most outrageous fashion. It has been employed to sell millions of dollars worth of useless and harmful nostrums, through suggesting ailments. It is the chief element of power in life-insurance advertising, and in much of the financial advertising. The coupon advertisement owes its power to suggestion. The temptation to obey the command of the advertisement, to "detach this coupon, sign and mail it *now*," is one that is obeyed by a far greater number of people than would write to the advertiser if the advertisement did not contain the suggestion that immediate action be taken in a specified manner. The suggestion, and the coupon, set the motor machinery of the mind into motion, and unless the will intervenes its authority, and reverses the spontaneous impulse, there will be action of the sort the advertiser desires.

In the employment of the force of suggestion the advertiser has his greatest opportunity, and his most powerful temptation. If he understands the psychological nature of suggestion, and realizes that it puts into his hands a great power, he knows that he can benefit or harm a large proportion of the people who may read his advertisements. Suggestion is the means employed to rob the people of millions of dollars annually. The men who advertise schemes or goods that cannot be worth the price that is demanded know perfectly well that it is putting their hands in the pockets of those who read their advertisements, with the intention of taking money that belongs to them without giving an equivalent. To accomplish this they suggest that there will be an adequate

*Good  
appeals only  
to the cultivated  
class of  
people*

## Suggestion in Advertising

return. They do not say it, but they cause their readers to believe it, and they deliberately plan to create such a belief. This sort of advertising is criminal. The line between justifiable and unjustifiable suggestion in advertising is hard to define but easy to perceive. Suggestion can only be justified when it leads the readers of advertisements to take action that must result in benefit to them, and not harm. To employ suggestion to deceive or defraud readers is exactly on a par with the act of picking the pockets of a person who becomes interested in the hard-luck tale of the thief.

But properly used, to promote the sale of standard goods at fair prices, or to draw attention to an article of merit that is offered at value, suggestion is one of the most powerful aids an advertiser can enlist—probably, when all its phases and elements are taken into the account, it must be considered to be the most important and fruitful contribution made by science to advertising.



## Printing for Advertising

While not all printing is for advertising purposes, it may be assumed that practically all displayed printing is for advertising. Since it is agreed that attraction is the primary element in advertising it follows that printing, which gives form to the advertisements, should be thoroughly well understood by the advertiser. It is not enough to employ a good printer. The best printer may be a poor advertiser, and quite unable to discover or appropriate the essential item of attraction to be emphasized by typography. Printing gives form and expression to the advertisement, and it is important that the advertiser know enough about printing to secure for his work the utmost power printing can give it.

The business and the mechanics of printing have attained a high degree of perfection. The attention bestowed upon the machinery of the business, the perfection of systems and methods, has brought commercial and mechanical processes to a degree of perfection and finish that leaves slight prospect for further improvement, more illuminating systems, or more exact methods. The business of printing is conducted in a manner undreamed of by the men who were consequential a generation ago. Only a few years have passed since the methods

## Printing for Advertising

that now control in the counting-rooms of the larger printshops were unknown. Now all is system; knowledge, by the grace of formulas and figures.

A like condition prevails in the composing room and the pressroom. The processes incident to printing have been improved, in a mechanical way, until little is left to hope for. The trade of the printer has been broken into specialized units. The "all 'round" printer is no more. In his place there is the hand compositor, the "ad" compositor, the job compositor, the machine operator, the make-up man, the pressman, the press feeder, etc., each a proficient specialist but neither a printer. To further mechanize the working printers, the planning of the work has been largely taken into the counting-room, or is done in detail at the foreman's desk. So every influence has been at work to limit the versatility and kill the originality of the man at the case. The compensatory reflection is the probability that the ensemble of results accomplished by expert units may be a whole of a higher grade of excellence.

The process of specialized improvement has been carried through all the departments, and has had its way with every machine and implement, revolutionizing them and their manipulation also. The time is ripe for a new motive of improvement and advance. The mechanical evolution may well stay its course. It has far outstripped the artistic and intellectual motives. It is quite time to return to them and bring them up to the point reached by the mechanics of the craft, if it be found not possible to put them as far in advance as their relative importance seems to demand.

## Printing for Advertising

It is not difficult to conclude that certain principles of art have been influential in printing since the craft was inaugurated by Gutenberg and Fust and their contemporaries, but it appears that the relation between printing and the graphic arts has not yet been fully acknowledged. Some of the older rules and principles of printing are in perfect harmony with the principles and rules of art, and undoubtedly had their origin in the same necessity for harmony that lies in human nature and that was the seed of art principles.

Printing touches life upon so many of its facets, and is such a constant constituent of it, that it requires no special plea to raise it to the plane of one of the absolute forces of culture and one of the most important elements of progress. If this postulate is admitted the plea for the fuller recognition of the control of art principles in printing needs to be pressed only to the point of full recognition, and it requires no stretch of indulgent imagination to find printing successfully asserting a claim to be recognized as an art. Printing is 99-100ths utilitarian. It is essentially a craft. If there is a possibility latent in it of development of true art through refinement and reform in its processes, and the application of art principles, to the end that the possibility of the production of occasional pieces that can demonstrate a claim to be art be admitted, it is all that can be hoped.

If we engage our minds in some attempt to realize the quality and extent of pleasure and profit derivable from the constant influence of printing that conforms to artistic principles, we must perceive that it may be a most powerful and influential exponent of advertising. It is



Drawn by W. D. Goldbeck, illustrating the "Highlite" process  
Courtesy Binner-Wells Company, Chicago

U.S. Pat. 1,111,111



## Printing for Advertising

understood that it is the gentle but constant influence that moulds our habits and lives the more readily and lastingly. If therefore it is possible for us to conceive that the printed page may enforce several of the more elemental and important principles underlying advertising, we may thereby realize that printing may be readily employed in the character of a very powerful advertising educator, despite the fact that because of certain inalienable limitations it must be denied full recognition as a member of the sisterhood of arts.

The book page may be regarded as the protoplasm of all printing. If we examine the relation of the principles of art to the book page we will be able to appreciate the exact importance of those principles in the composition of any other form of printing, and especially of advertising, and to so apply them as to secure results most nearly relating to graphic art and good advertising.

It is the irredeemable fault of some processes employed in printing that they are too scientifically accurate. This is the legitimate argument against the halftone plate, as contrasted, with the line engraving or the reproductions of pen-and-ink work, etc. The halftone is too accurate. It brings us face to face with the stark reality, and brushes away all the kindly romance nature has made a necessary adjunct to our powers of vision. Attempts to restore this quality to halftones with the engraver are only partially successful, as the defect is too deep seated, too radically fundamental. Some other processes, other than reproductive processes, employed in printing are exposed to this danger of too much scientific accuracy, producing results that have no warmth,

## Printing for Advertising

no sympathy, no human power. Printing is peculiarly the victim of this cold formality of sentiment, and must be considered as upon that plane. But that fact makes the obligation to be alive to every opportunity to mitigate its severity the more pressing upon every printer who dreams of his work as an art, and the closer the sympathy between the printer and the culture of art the more warmth and humanity he will be able to infuse into his work. Some of the principles of art have a fundamental relation to printing, while some have an influence on it so illusive as to defy definition, and compel us to look upon the connection as something no more substantial than feeling. Indeed, the whole matter of the application of art principles to printing may not unfairly be considered to be one of feeling; involving the saturation of the printer with the rules and tenets of art, and the adding thereto of a fine discrimination tempered by a resolute philistinism, and then the play of his cultivated individuality upon the typography.

Principles and rules of art for the printer's guidance must be more mobile than can be permitted for the guidance of the painter, the draughtsman, the engraver, or the sculptor, because the medium for the expression of the printer's conception is so nearly immobile. It is the reverse of the general conception: The rule must adapt itself to the medium and to the circumstances, at least so far as the measure of its observance is concerned, if not in some emergencies where its principle is also at stake. It is conceivable in printing that emergencies may occur making it imperative to ignore the primary rules of composition, of proportion, of balance, or of perspective;

## Printing for Advertising

it may be necessary even to do violence to principles relating to color or to tone. Such emergencies must be exceedingly rare, but that we are forced to regard them as possible emphasizes the subtle difference between art and art in printing. There can be no good art if the principles of art are violated in execution; there may be good printing if the principles of art are modified, or occasionally modified, or even ignored.

The motive of printing is not primarily an art motive. It is a utilitarian motive. In printing therefore art is to be invoked for guidance only so far as it will lend itself to the expression of the motive. It is never, in printing "art for art's sake;" it is ever art for printing's sake. We do not print to illustrate art or produce objects of art. We print to spread intelligence, to make knowledge available to all who will read, to sell goods. A painted picture, if of a high order of art, is meant to appeal to a sentiment but slightly connected with the "story" of the picture. The appreciative observer of a good painting gives little thought to the "story," to the literary motive, but is absorbed in seeking for the artistic motive, in order that he may yield himself to the charm of the work of art; he seeks "art for art's sake."

In printing it is the "story" that is told; it is the literary motive that must be considered, first and most anxiously. Nothing may interfere—not even art. The shaft of the "story" must go, swift and true, straight into the comprehension of the reader. This is the constant anxiety of the printer. The literary motive must not be encumbered. It must be absolutely freed from the mechanics of the printed page. This is the printer's prob-

## Printing for Advertising

lem. He must not seek to attract to his mechanics. It is the essence of his art that he liberate ideas and send them forth with no ruffled pinions, no evident signs of the pent-house page from which they wing their way.

‡ The printer's work and the painter's art exactly reverse their processes, as their motives are opposed; but they must both work with the same tools, measurably. Everything with the painter is plastic, except his art. Everything is immobile with the printer, except his art: and of that he hopes to employ only so much as will gild the prosaic commercialism of the motive he must express. The chief principles and tenets of art are all applicable to the craft of printing, in some degree. Drawing, composition, harmony, balance, proportion, perspective, color, tone, light-and-shade, values, etc., are qualities of graphic art that apply to printing with varying force, according to the exigencies of each particular case in hand, and particularly according to the comprehension and cultivation of the printer. It is always possible to explain the beauty and power of any piece of printing by reference to the same principles that are responsible for the excellencies of other works of graphic art. It is therefore logical to assume that those principles which explain the excellencies of printing are responsible for them.

It is evident that the value of these art qualities in printing must depend upon the care and intelligence exercised in their application. They are refinements upon the usual and primary practices of printing, and unless they can be employed with full sympathy and knowledge, as well as with the artistic spirit and comprehen-

## Printing for Advertising

sion, they will appeal to the printer and reader in vain.

The question with the printer is: Is it worth while to give my work all the distinction and beauty and power possible? If it is decided that it is profitable to execute work as worthily as it is possible to execute it, the printer will not be satisfied if he does not devote himself to a study of this phase of his craft, and a study of sufficient breadth and thoroughness to give him a reliable basis of knowledge and the resultant self-confidence. Having proceeded thus far he will not fail to apply all these art tenets to the full extent of his knowledge and their adaptability.





## Type in Advertising

Much advertising that might have been good is spoiled by the type used in setting it, or by the manner in which the type is used. It is sometimes difficult to choose just the right type, and it is difficult for many printers to properly use such type as is available.

As in advertising the prime requisites for the type used are legibility and grace, it is of the first importance that the advertiser understand about the type he proposes to use, and that he knows so much about type and the necessities of the work he has in hand as to be able to select that best suited for his use.

It is one of the optical peculiarities that have to be dealt with by the advertiser that the human eye has its prejudices, and that those prejudices have to be respected by the advertiser who hopes to get the maximum result. One of these optical prejudices is that no type has yet been designed that is so agreeable to the eye, hence so easily read, and therefore profitable for the advertiser to use, as the roman face. The two standard variants of the roman type are known as modern and old style, the difference being in the contour of the faces of some of the letters, and the less regular design of the old-style face. This is modern face type. The paragraph inserted be-

## Type in Advertising

low is old style. The difference is easily perceived. There are many variants on these two designs, and those variants embrace practically all the faces that are available for book pages, or for advertising purposes where more than two or three lines are used in mass.

There are many other faces of type which may with advantage be used for display lines, for title pages for booklets, and like purposes, though not for what is called "straight matter" without incurring great risk of limiting the usefulness of the advertising.

---

The old-style face of type differs from the modern face, as is shown by this sample. It was originally designed to be used upon rather coarse finished hand-made paper, and the process of printing added somewhat to the tone of the type, through the paper being usually worked damp, and the custom of impressing the type very heavily into the paper and dry-pressing the sheets. The more recently designed old-style faces have been made for use on finished paper, and to get their full value without the heavy impression.

---

While the type founders have been guilty, in the past, of putting many atrocious styles of type on the market, and the printers have used them, a glance through the specimen books of the type foundries will convince the searcher that nearly all the current styles are based on the lines of the roman letter. So pronounced is this tendency that it is driving out of use the survival of the gothic types of the days of Gutenberg that the Germans have used. Many German books are now printed in

## Type in Advertising

roman type, and it is used by the Germans for scientific works, and for works that are expected to have currency outside of the Fatherland.

None of the psychologists have as yet told us just why it is that the eye prefers the form of the roman type, nor why it insists that that form shall not be materially modified. They recognize the fact, but do not account for it. The form alone is not responsible, as the attempts that have been made to eliminate the hair-lines of the roman have succeeded no better than attempts to force into use a different outline; and attempts to elaborate the outline of the roman letter have fared no better. Before the day of the type-setting machines there was a determined effort to so strengthen the roman hair lines as to produce a letter that was practically a monotone, for the purpose of extending the life of the type, which was then used to print from and distributed and used again and again. But it was found that the new type did not make an agreeable page, and it was soon relegated to the ad rooms of the daily papers, where it was used in department store advertisements. It has gone out of use, along with the type that elaborated the contour of the roman.

Thus the persistence of the eye, in demanding the type that is agreeable to it and refusing to sanction the freak variations, has performed a great service to art and beauty, and to advertising, which depends upon beauty and art for so much of its effectual strength.

Roman type, therefore, for the body matter of the advertising literature, and for the text of the advertisement; and generally roman type for the display lines, the title page, and all the features of the booklet, brochure, cata-



# A GUARANTEED INVESTMENT

## Sound Business

Well managed with reasonable capital to conduct  
it, operated under conservative principles  
presents the most staple and paying  
form of investment

During past years success after success has proven with a combination of capital and good business judgment the greatest results are obtained in business life. This is due to the fact that in the consolidation of interests we have more capital, more brains, more push and energy, which are the essential principles of success. These facts were appreciated in the organization of this company, as it would be impossible to pursue the outlined plans by any individual.

Send for our latest book which gives an idea of the many opportunities our charter enables us to grasp with their money-making powers. It will pay to investigate.

**NEWBERRY DEVELOPING CO.**  
1253 WENDELLE BUILDING, CAPITAL, WISCONSIN

Well balanced, harmonious, properly constructed  
Courtesy Barnhart Brothers & Spindler

## Type in Advertising

log, leaflet, folder, or whatever. There are exceptions, but they must be carefully considered. That old favorite, called (miscalled) gothic, in America, is used, but less and less as the newer generation of printers and advertisers come into control. It, and several other old faces, is strong and handsome, properly used. It wholly lacks the grace of the roman form, and is at best hard and not in itself attractive. It is used by the newspapers, but they would add to the value of their advertising space if they were to discontinue it. There is a decorative value in some of the types we know generally as "black" (but which are truly gothic), but they have to be used with great care and with special reference to their adaptability. They are used for ecclesiastical work, and that is about the only class of work that they have to themselves, though they sometimes work in well on stationery and for certain cards and booklets.

The type used for a piece of advertising is a strong element for its harmony, or for that discord which makes hard reading and unattractiveness. It should be used in series, or in nearly related series. It is not permissible, for example, to use modern and old style in the same advertisements or piece of job printing, though it is frequently done. In the case of job printing and displayed advertisements all of the displayed lines should be set in capitals or all in lower-case, preferably in lower-case unless there is some good reason for the use of capitals. If there is not much matter for the advertisement, and no illustration, there is excuse for the use of capital display lines, to give the advertisement physical body and strength, though that can be effected in a majority of



Three-color reproduction  
engraved and printed by  
The Sparrell Print  
Boston, Massachusetts

*Courtesy of S. S. Pierce Co., Boston.*



## Type in Advertising

cases by using the lower-case lines of a series of type that is stronger than the body of the advertisement. It is much more difficult to secure harmony and symmetry with capital-letter display lines than with lower-case lines. The reason is very plainly apparent. The eye prefers the natural curved and flowing lines of the lower-case letters, and prefers them for the whole piece. If they are used there is no break in the form motive. It is all composed of the flowing lines of the small letters. If capitals are used there is another form motive, and there is a conflict between the displayed lines and the lines, or the mass, of the body matter. It is desirable to avoid these conflicts that the sensitive eye takes account of, because the less it is subjected to irritation the more inclined it is to linger on the advertisement and persuade the mind to fix itself upon the statements thus agreeably presented to the vision.

Harmony and symmetry are secured not only by the selection of the type, and a judicious choice of letters for the display lines, but more particularly by the arrangement of the lines and the proper selection of sizes. Here comes in the artistic principles of composition—balance, proportion, tone, form. The latter is chiefly secured by determining the shape of the advertisement, though the handling of the type assists. The point of the meeting of the horizontal and vertical axes should be determined first of all—that is, the point of greatest optical interest. This is always located above the mathematical center of the piece, and generally quite a bit above that center. There is a scientific reason for this, as there is for everything connected with the advertisement. The eye per-

## Type in Advertising

sists in placing the optical center well above the real, or mathematical center, and there is no way for the typographer but to recognize the law. In the setting of advertisements this law may be violated in putting the pivotal point above the optical center, in certain cases and to get certain effects, but it must never be violated in making the pivotal point the same as the mathematical center, or below. This law is often violated, but always to the discredit of the advertisement, and occasioning loss by the advertiser. At the optical center the chief attractive feature should be located, if possible, for it is there that the eye naturally and willingly rests, and there is where the eye will easily pick up the suggestion the advertiser wishes to introduce into the minds of the reader.

The tone of the advertisement helps to get the attention and the assistance of the eye, which is as sensitive, and as particular, about color as it is about form. If there is not tone harmony in the advertisement the eye hesitates, and will not consider it unless forced to do so.

The tone of an advertisement is secured by having the type, the illustration, the decoration, and the rule or border, harmonize in weight, in blackness. This does not mean that all these elements should be of equal blackness, but that each should have the degree of blackness, or color, that its importance in the general scheme entitles it to, and that all should blend into that particular shade of gray, or color, that is the most agreeable and that is demanded by the environment. If it is the type that is expected to make the chief appeal to the reader, the type should have the strongest tone, and the attributes less. If it is the illustration that is relied upon to

## Type in Advertising

get the attention of the reader, it should have a tone strong enough to thrust its pictorial motive at the reader with force and effect. But the office of tone is not to give emphasis to the particular elements of the advertisement, but to give it the advantage of the color-value which is most likely to attract the eye to it as a whole. It is necessary that the advertisement should be a whole, a unit, in its initial office of attracting attention; and tone is one of the more important of the properties which go to the making of that element of power. The other elements are proportion, harmony, symmetry, balance, etc., as we have seen. These are all elements of art. That is the reason that they are of value for the advertiser to consider. They are necessary to help give to an art object that attractiveness which is its initial merit. They are as necessary to the advertisement, and the object of the advertisement is strictly commercial, making it more obligatory on its constructor to make it so pleasing and attractive that it shall be received and welcomed by the eyes of the people whose money is being sought.

Did you ever attempt to examine carefully all the advertisements in some magazine or newspaper? If so, did you not find some that you could scarcely avoid skipping? You had to go back, in several instances, without doubt, to get an idea of some of the advertisements. If you did not keep whip and spur at work your eyes would shirk the task you had set for them. Why? Simply because the advertisements that the eyes wished to skip, and tried to, were composed without regard to these fundamental principles of optics, or of art; they are

## Type in Advertising

equally binding in either.

While we are never to forget that advertising is business, and that the reason for the observance of all these principles and canons of art and science is the desire to make the advertising earn money for the advertiser, there is something more involved. Advertising is read by practically all of the people. It is a great factor in the education of all the people, a considerable element in the pleasure of all the people. It is a power for education in art, and esthetics. It may be a much greater power, and by making it more powerful as a factor in art education and appreciation the advertiser is benefitting himself. But advertisers ought to be willing to do something in an entirely unselfish way for the benefit of the many people who cannot be benefitted by the goods advertised. Only a small proportion of the readers of advertisements are even possible purchasers. The greater proportion who see and read but do not buy are entitled to consideration. If they are not to become customers they may at least become beneficiaries of the advertiser, if he makes handsome and artistic advertisements.





## Cuts for the Advertisement

In the use of cuts in advertising the fancy of artists and the poor judgment of advertisers had run very wild. There is however an observable tendency to return to sanity. The motive of the cut and the motive of the advertisement have had little in common. It is pleasant to be able to say that this condition is largely of the past. Today the cuts in the better class of advertising have such an intimate relation to the text and the motive as to be recognized as a vital part of them.

The extraordinary expansion of the reading habit among the masses of people has developed almost a new sense—the ability to seize upon the motive of a piece of printed matter by a single glance. This sense is very highly developed among intelligent newspaper readers, and it is not only useful to them but comes very near being their salvation. It is curious to note the workings of this new sense—shall we call it, for the present, the seventh?

In the suburban train the trained observer will notice that many of the men returning from their daily business to their homes turn the leaves of the newspaper rather rapidly, glance over some pages, and pause on others to read an article or the leading paragraphs of several arti-

## Cuts for the Advertisement

cles. Usually by the time the train has been moving thirty minutes these readers have finished their evening paper, or have finished all except one or two articles which they have reserved to peruse after dinner.

These readers have got all there is in their papers that interests them. A kind of instinct has aided them in the digestion of the news. It is difficult to suggest to them an item of essential interest that they have not seen, yet they have spent but very little time in grubbing, and they are not conscious of having read matter that did not interest them. It is related of Gladstone that he read books by pages—that one sweeping glance of his eyes over a page extracted all the literary juices from it, and he was able to absorb the book by rapidly turning its pages. It seems incredible, but all voluminous readers know that their salvation lies in their ability to judiciously skip.

There is also the newspaper reader who plods conscientiously through his paper, grubbing his way through every item and every advertisement. He gets a morning paper, reads it on the train or on the car as he goes to business, continues his reading at his lunch, reads more (not getting an evening edition) on the way home at night, and wrings the last bit of information from the limp and bedraggled sheet by the light of the evening lamp. He reads everything, but absorbs little. When he finally reluctantly consigns his two-cent investment to the waste basket he has only a muddled idea of the doings of the world. But he is a great reader!

Now how can an advertising cut attract the attention of both these classes of readers? Both count in the circu-

Trade **"Standard"** Mark  
PORCELAIN ENAMELED

## Baths and Lavatories

because of their thorough sanitary efficiency, their snowy beauty, and unusual permanency, first create, then perpetuate home-health, and make your bathroom as attractive and inviting as any room in the house.

**Send for Our Book** Our new book, "Modern Bathrooms," is beautifully illustrated. It describes in detail a series of up-to-date bathrooms and tells you just how to secure the best possible equipment at the least possible cost. When you buy new bathroom fixtures you'll need this book. Send for it now.

*Enclose 4 cents postage and give us names of your architect and plumber if selected.*



Address, **Standard Sanitary Mfg. Co., Dept. 25, Pittsburgh, Pa., U. S. A.**

Offices and Showrooms in New York: **"Standard"** Building, 301 West 11th Street  
 Louisville: 325 West Main Street      Pittsburgh: New Richmond, 17th & Monaca Sts., Second Floor  
 London, Eng.: 22 Holborn Viaduct, E. C. 1.      340 Fifth Ave.      Cleveland: 100-102 Huron Blvd., S. E.

**A trifle out of proportion but very attractive. Courtesy  
 Frank Presbrey Company, New York**

## Cuts for the Advertisement

lation of the newspaper, or the magazine, and both have to figure in the advertiser's computation of "results." He has to pay the price to get his advertisement printed where it is exposed to the risk of notice by both classes of readers. It is of the first importance that the cut in the advertisement shall be attractive enough to bring money back to the advertiser.

A picture has a power that is very different and distinct from the power of words. It is possible to make an appeal with a picture that could not be properly expressed by a column of printed words. There are artists who are able to get more meaning and expression into a few lines than other artists can get into their most elaborate and labored works. It is possible by study and manipulation to so form words into sentences as to get almost the maximum of persuasive value they are capable of expressing. It is not possible to get the utmost power in a cut except it first abides in the mind of the artist.

One may examine a thousand illustrated advertisements and recognize that every cut is peculiarly appropriate for the use to which it is put, skillfully drawn and cleverly conceived. Yet in all the thousand cuts there will be, perhaps, no more than one that appeals as being possessed of the requisite advertising power.

These cuts of genius appear but at rare intervals. They are the comets in the advertising heavens, except that their orbits and their periods of recurrence cannot be calculated. Veteran advertising observers probably cannot recall a dozen really brilliant advertising illustrations that have appeared and made pronounced records prior to one year previous to the test. There

## Cuts for the Advertisement

were the "Spotless Town" pictures and jingles, and there were—there were—well of course there were plenty of others. "The Strength of Gibraltar" for example; but we have to cudgel our brains or rummage a scrapbook to recall them.

There is the demonstrative picture, that has a very strong influence in advertising. Such are the "Mellin's Food" babies. A great many people who have never used a spoonful of it have great faith in that preparation, just because they have for so many years been seeing the photographs of those fat and rugged looking youngsters. This kind of cut in advertising is not amenable to the limitations mentioned as affecting the general run. They make a very strong declaration. "Here," they say, "is what is being done, and the stuff we are talking about does it." It is an argument hard to disregard. It is probable that this kind of advertising cut is as effective as any use of the space that could be made.

There is another phase of the cut in advertising, happily affected by only a limited number of advertisers—the use of the portrait of the advertiser. This, if it is persisted in, has a certain value, as does the use of any distinctive trademark. It is difficult to conceive the especial value of the portrait of a hard-featured, bristly-haired man in a baby-powder advertisement, or of a bald-headed party in a shoe advertisement. They have a certain value, we must admit. Mere conceit could hardly keep them in the public prints a quarter of a century. There is one actual benefit to newspaper and periodical readers. These hardened portraits are a warning, and all those not seeking for a certain shoe or for baby-powder

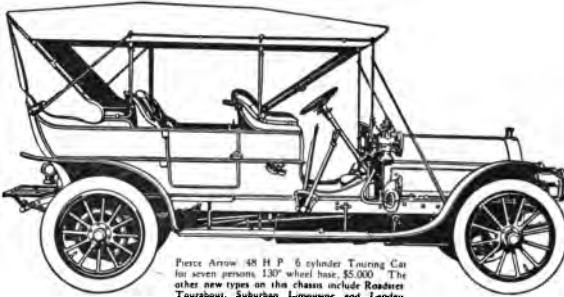
## Cuts for the Advertisement

are able to avoid the advertisements in which they show. But they stick in one's memory; there's no denying that. Anything printed in all the papers for years would get in to the reader's memory; it doesn't need to be a portrait. But do they sell goods? The true explanation of the portrait in advertising is vanity, and the space could easily be used to better advantage. They have their effect, but on the whole is the effect they have—the kind of effect and the amount of effect—worth while? Nobody can answer such a question, except in a general way. Speaking generally, the portrait of the proprietor weakens an advertisement by introducing an element of possible mountebankry; not necessarily, of course, but is it not true that portraits in advertisements arouse in the reader's mind a feeling of distrust, for a time?

It is a debatable question whether cuts in advertising are able to entirely justify themselves, especially on the scale they are now being employed, unless they are strictly descriptive. There is a charm about them to the advertiser. A much higher grade of artists make pictures for advertisements now than formerly, and this fact seems to cloud the judgment of the advertisers. A pretty saleslady undoubtedly sells more goods than a plain one, but it is fair to assume that a pretty picture only attracts attention to what may be printed with it.

A picture in advertising should be regarded as merely adding to the element of attraction, and should be employed just lavishly enough to draw the eye to the words that are printed along with it. The picture cannot do very much in the way of suggestion and assertion, unless it is a faithful representation of the thing advertised. It

# The Pierce Arrow



Pierce Arrow 48 H.P. 6 cylinder Touring Car for seven persons. 130" wheel base. \$5,000. The other new types on this chassis include Roadster, Tourabout, Suburban, Limousine and Landau.

“Will climb mountains  
as the level road”

“FROM Sorrento, Italy, to Lucerne, Switzerland, the trip was made without default on the part of the car in any shape whatsoever, and it was in constant commission. Not a screw or bolt or any part of the machinery required attention beyond oiling and the furnishing of water and benzine. We climbed the highest mountains (Alps) as easily as we traveled the level road. I never knew how perfect and comfortable travel by motor car could be made until this long journey in the Pierce Great Arrow Car.”

This letter is one of a large number on file at our New York office which can be shown to anyone interested in Pierce Great Arrow Cars. The letters are all signed with the names

of well-known New Yorkers, but naturally we do not like to give the name of the writer of this letter in this public place although we will be delighted to show the original letter.

**The George N. Pierce Company** (Pierce Arrow Sales Company) Buffalo, New York

The Pierce Arrow Cars will be exhibited in New York only at the Madison Square Garden Show, January 16 to 23, 1909, and at the salesroom of our New York representatives, The Harolds Motor Car Company, 233 W. 54th Street.

Just right in proportion, balance, harmony and tone  
Courtesy the Pierce Company

## Cuts for the Advertisement

is very often merely one of the frills of advertising, one of the decorative features, like the smile that accompanies speech—and should be regarded as a subordinate element.

While the picture in advertisements has been too much in evidence, due to the development of the half-tone, and the recognition of the value of the attractive element in advertising, it does not follow that pictures should be abandoned, nor that there is any danger that they will be relegated to a back seat or treated as in any sense a discredited element. Quite otherwise. They will continue to be used, if not with quite the lavishness of the past few years, at least with far more discrimination and judgment.

Pictures form the chief element in one effective style of advertising—that style or variety which has had the courage to rely upon the advertisement for the attractive and suggestive elements, and upon the previously attained reputation of the goods advertised for the assertive element—the argument. Several of the largest advertisers have been trying this plan. They get a fine picture painted, usually by a good artist, and they print halftones of the picture, with little in the way of text beyond the name and address of the advertiser, and this is sometimes made a very obscure item in the composition of the advertisement, the evident purpose being to deface the picture as little as possible. This is very risky advertising. It must depend upon the general knowledge of the product obtained by the reading public through previous campaigns of advertising, and upon the inference that anything advertised in such a delicate and artistic



## Cuts for the Advertisement

manner must perforce be of as high order of merit as the advertisement.

This must be regarded as the apotheosis of the picture in advertising, and cannot be assumed to form a standard for its use by the many. The picture, generally speaking, serves one of two purposes in advertising: It illustrates the article advertised, or it draws attention to the suggestive and assertive arguments of the advertisements. It is often used in a manner which accomplishes neither of these purposes, and it is then wrongly used. The question of the relevancy of a cut is for the advertiser to determine. No rule can be laid down, except that a cut ought to have a relation to the motive of the advertising such as has been mentioned above—it should illustrate or attract.

Having decided to use pictures, there comes up the question, What kind? How shall they be made? Here it is competent to say that there are principles for the guidance of the good advertiser. The picture should be a part of the advertisement—no more. The fault of much of the advertising illustration is that the picture does not take its proper place in the scheme of the advertisement. It usually "hogs" the greater proportion of the motive. The picture is too prone to require that all of the other elements of the advertisement play up to it. Too many advertisements are composed of a half-tone and a little text; or a picture and a little space; or a picture and not much of anything else. If the reader is able to read into the smiling face of the pretty girl the more important fact that a certain brand of baked beans makes a good Sunday breakfast the advertisement is

## Cuts for the Advertisement

safe. But in many cases it is a great strain upon the imagination of the reader—a strain greater than he is either able or willing to endure, and the advertisement is passed by, and the money paid for the face of the smiling girl proves not to have been wisely invested.

Granted that pictures are to be used, they should be good pictures, and they should bear some definite relation to the thing advertised. They should be well made. Not only should they be well made, but they should be made in a manner to add to the advertising value of the announcement. There are several processes for the reproduction of pictures for printing purposes, but a noticing reader would almost be led to believe that there is but one. The halftone is a very useful method of reproduction. It has been wonderfully developed. Most of its defects, so pronounced when it was first introduced, and so pronounced now, may be remedied by the skillful engraver, by and with the consent and money of the man who has the bill to pay. These defects in too many instances are not remedied. With the majority of advertisers a halftone is a halftone, and if it costs more than fifteen cents a square inch it costs too much for advertising purposes. The advertiser who determines to use halftones in his advertisements should have the courage of his wishes, and get the best that the engraver can produce for him. The best is none too good for advertising that is expected to produce results. The best is none too good for the high-class magazines, the object of which is to please their readers to the extent of getting from them an annual subscription of \$1 to \$5. The advertiser who uses halftones is asking for a great deal more money, and

## Cuts for the Advertisement

should he not make his request as strong, as alluring, as perfect in form? The use of poor and common cuts cannot be justified, but it prevails, and will prevail until every advertiser discovers that golden results cannot be secured by the expenditure of brass farthings.

The halftone is over-employed. For many advertisements other methods of reproduction are better. A chief defect of the halftone is that it is usually too strong toned for the typography, and thus overshadows the text and destroys the artistic value of the advertisement as a whole. This can be avoided if a line drawing, reproduced in a wood-cut or in a zinc etching, is used. These styles of illustration have much to commend them, and are coming into renewed favor, after having been for some years overwhelmed by the halftone. It is possible to have the tone of the typography and the cut harmonize if either of these processes is used, as it is impossible to get harmony between halftones and type. It should be stated that there have recently come into use several processes of making cuts which avoid the above criticism of the halftone, the "highlite" process, examples of which are shown elsewhere, being one of them.

It is as essential that the advertiser know about all the processes of making drawings and cuts as that he know all about type, and how to make it tell the tale he must get to the people in order to sell to them the goods that are in his store or factory.



## Paper for the Advertiser

Since paper for the advertiser is exactly the same problem as is paper for the printer, this chapter is made to consist of a portion of one of the lessons prepared for the American School of Typography, without other change than the eliminating of such of the matter as was of exclusive interest to the printer. Wherever the word "printer" occurs, in this chapter, read "advertiser" and the application will be discovered to be pertinent and appropriate. It is not necessary to allude at length to the necessity of good and appropriate paper for all kinds of advertising printing. It is plain that paper is the foundation of all advertising literature, outside of the periodicals, such as catalogues, booklets, brochures, house-organs, circulars, and, of more importance than any other item, of business stationery and forms. This is so important an item in successful advertising that it is treated as an independent topic. While some of the consideration given to paper may seem to some advertisers more fitted for the attention of the printer, it is to be observed that it is not easy to get power and selling effect from the printer unless the advertiser is able to specify exactly what he wishes. No person not intimately acquainted with the goods to be sold, and the whole advertising scheme

## Paper for the Advertiser

and theory, is able to produce printing having the maximum of selling power. The advertiser must be able to tell his printer precisely what he wishes, and he cannot do so if he does not know about paper—if he is not able to select and test the paper that it is designed to use. So it is not to be assumed that because, for convenience, the printer is mentioned and the advertiser is not mentioned, what is here printed is not of primary importance to the advertiser.

The selection and adaptation of paper to make it the important element in printing it ought to be, and may be, are often extremely delicate matters, and if this duty is not properly attended to there is certain to be an evident jarring note in the printed piece. Some skillful printers select the paper as the fundamental act in planning a piece of fine work, and this is undoubtedly the proper course.

The paper is the base of the printed piece. Sometimes it only serves as the background, but it is often a dominating element. Its character should go far to determine the typographic composition and the color scheme of the ink. When a piece of printing is built upon the paper, and a sense of harmony and fitness is observed, there is a result that may not be obtained by setting a job and then selecting paper that is available rather than fitting.

It is with paper as with some other manufactured substances—the earlier processes produced the better goods. Paper was made by hand a long time before the enterprising Frenchman invented his machine; and the papers

## Paper for the Advertiser

made by hand are yet the best. It has not been found possible to make paper by machinery that is comparable with handmade, though it must be said that machine-made paper of the best grade is good enough for almost all printing purposes, so far as utility is concerned. The handmade paper has become a fad, and it is sometimes employed to enhance the price of a book rather than to add to its actual beauty, its convenience, or its length of life. But handmade paper is actually better, if properly made of good stock.

It is well to note the difference between handmade and machinemade paper, as it is a difference that is essential and bids fair to endure as long as paper is used. Handmade paper has practically no grain. In making, the fibres of the pulp are so distributed, by the motion of the mold, that they lie in all directions. This results in there being in handmade paper no grain, and consequently no disposition to stretch in one direction more than in another. The pulp, or "stuff" as the paper makers call it, is taken into the mold, and the mold is manipulated by hand, making it possible to give it movement equally in all directions, which induces the fibres to dispose themselves in all directions, and results in a sheet that is practically as strong laterally as crosswise.

Paper made on a Fourdrinier machine has a decided lateral grain, caused by the forward motion of the wire mesh of the mold, made necessary to produce the continuous sheet. The mold, or wire mesh, is given a slight shake as the "stuff" flows onto it, but the influence of the forward movement cannot wholly be overcome. Paper made by the cylinder machines has a more pronounced



All that remains of Jenny Lind is her picture, her autograph, and memories dear  
 to all who ever heard her sing.  
 Her greatest charm — her wondrously sweet and melodious voice — is gone forever.  
 How different had she lived in the present day!  
 The *Victor* would have preserved her beautiful voice in pictures, just as it has *Carnegie's*, just as  
 it does the other great singers of the world.  
 Now you hear them broadcast on the *Victor* whenever you like, and guarantee the *Victor* will  
 keep on hearing them through the artists themselves till the human death.  
 You need no be troubled to stop or wait, and the *Victor* the very best music and a better voice.  
 Write to us for catalogue showing the different styles *Victor*. *Victor* *Victor*.

Victor Talking Machine Co., Camden, N.J., U. S. A.  
 (In 1911 and 1912, the company was known as Victor Records and Victor Records)



# Victor

Ten by 14½ inches. Practically a perfect advertisement  
 Courtesy the Victor Company

## Paper for the Advertiser

grain than that made on the Fourdrinier, and is therefore not suitable to many uses.

This is the fundamental distinction of handmade paper, though as the process of its manufacture insures high relative cost it is customary to use better material for handmade, and this custom has given to it a reputation for excellence that is not necessarily peculiar to itself. It is quite possible to use as good material for machinemade paper as for handmade, but even if this is done the handmade would still be much the better paper.

The selection of paper for printing demands judgment upon two vital and leading points: Its adaptability for the work in hand and its price. It is exceedingly easy to pay a cent a pound too much for paper, and it is as easy to use a paper that is not exactly fitted for the job in hand. Right here is where many printers fall short. They do not know enough about paper, or they are too indifferent to apply their knowledge. There are many printers who have no "feeling" for paper, even as they have no feeling for balanced and harmonious typography. For them there is, of course, no salvation. They would print a funeral oration on a deckle-edge terracotta paper with a perfectly clear conscience. Plenty of otherwise good jobs are spoiled because the paper is too light, too rough, too smooth, or not the proper tint. It is a very nice matter to determine all these points, and there are no rules to be printed for guidance. It's all a question of know how; know how to blend the several elements of the job, of which the paper may be the most important.



## Paper for the Advertiser

The manipulation of and care for paper taxes the printer's knowledge and skill not a little. In this he has to rely much upon the paper merchant. The behavior of paper on the press is largely determined by its age and the conditions under which it has been kept. In color work, or any register job, it is quite important to know whether the paper has come from a dry or a humid warehouse, and whether it has been given an opportunity to become thoroughly seasoned. This does not apply to all papers, but chiefly to writing, bond and linen papers. These papers should remain in storage long enough to enable their mass to become thoroughly homogeneous, as respects moisture or its absence, and the temperature and humidity of the storeroom should be identical with that of the pressroom. Other papers are greatly damaged by being kept too long after leaving the mill, such as those having the popular linen finish, and the satin and glove finishes. The fibres of these papers are inclined to escape from the positions into which the calendering rolls have forced them, and so destroy the beauty of the finish. Nearly all colored papers are seriously damaged by storage, as the colors decompose under the influence of light and heat. Several varieties of wood-pulp papers deteriorate in storage, on account of the influence of humidity on the resinous acids, or the traces of free acids or chlorine, they contain.

It is evident that not all kinds of paper can be stored in one room, but that there should be a dry and warm room for some, and a cool and dark room for others. Printers do not now carry great stocks of paper, and it may therefore be well for them to ascertain what is the

## Paper for the Advertiser

practise of the paper merchant they usually deal with.

The printer who wishes to obtain the best results is obliged to observe the printing qualities of paper with great care. He never selects the paper and the type for a job without considering how they will work together to do him credit. There are certain faces of type that cannot be effectively worked on certain papers. Take Strathmore, as a grade and variety of paper known to all printers. It is costly, yet it is extremely easy to put type and ink upon it that will absolutely neutralize all the good qualities it possesses. To properly employ a paper like this it must be considered as a part of a dignified and conventional scheme, and the type and ink must be chosen to assist that end. To properly conceive and execute a really creditable scheme with such a paper for a base taxes the printer's knowledge and taste more severely than does the planning of a spectacular color piece. That particular quality of distinction which attaches to such a paper as this must not be obscured—it must be fostered and put at the front and suggested, by the type itself and by its arrangement; and both should be conventional.

The same argument, varying in terms and limitations but identical in application, applies to the use of all papers that have individual value and distinction. If the paper is not to receive all the consideration due to its quality and cost, it becomes a minor element, and its cost may be at once reduced to the level of utility and expediency. If the type-scheme and colored inks are to be the elements relied upon to give the job in hand its value, it is good business to figure the paper item down to

## Paper for the Advertiser

the lowest limit of safety, both in quality and in weight.

The mysteries and characteristics of paper are difficult to treat of in a written article. The good judge of paper relies upon his eyes, his sense of touch, and a sample of paper. What his eyes see in the sample, or what they should see, can be but most imperfectly indicated in written speech. What his fingers feel, and what the slow and judicial tearing of the sample reveals to him, cannot be conveyed in writing.

A real knowledge of paper can only be had through careful study of it and intimate acquaintance with it. There is, in this one line of knowledge at least, no such thing as amateur knowledge. If one knows paper, he knows it as the most proficient professional in the business knows it. One may know a little about paper, but as far as his knowledge goes he stands upon the very same ground that is occupied by the greatest expert.

The man in the printshop whose knowledge of paper is of the most vital consequence to the shop, is the pressman. Paper holds in reserve more possibilities of trouble than any other thing with which the printer has to struggle.

Most of the trouble is due to temperature (not to temper, as one may very justly sometimes conclude), and to constitution. The temperature difficulty hinges upon the make-up of the paper, its storage treatment, and the press-room itself. The constitution of the paper is a matter to be known and always considered. It is made of certain materials. If it is of a fibrous nature, it is to be always remembered that the fibers are not twisted into threads and then woven into a fabric, thus most effect-

## Paper for the Advertiser

ally confining and controlling them; but the fibers are merely pressed together, felted, and have nothing to confine them in their place but the adhesive power of the pressure applied to them and the glutinous quality of the sizing used. We know that humidity releases these fibres, or some of them, and that enough water entirely frees them one from another and dissolves the paper into its original pulp form. We know that the least change in the atmospheric conditions produces some change in the cohesive equilibrium of the fibers—draws them closer together and shrinks the paper, or forces them apart and swells it. This makes trouble in the pressroom if there is color work on, or if a close register is necessary, unless the pressman is skilled and resourceful.

Paper is more likely to stretch than to shrink, and to stretch crosswise than laterally. The reason is that in running through the rolls of the Fourdrinier machine the embryo paper is stretched laterally to near its capacity, and that the fibers of the “stuff” are laid with the lateral run of the sheet. When the fibers are subjected to moisture and begin to swell they increase more in thickness than in length, and so increase the width of the sheet more than the length. In this connection it is of interest to remember that an air-dried sheet of paper contains about 7 percent of water. An authority on paper figures that there is a variation of from 2.3% at 30% to 10.2% at 80% relative humidity to 21.5% at 100%. The elasticity in the machine direction increases with the humidity from 2.9% at 30% to 10.2% at 80% relative humidity, then decreases to 8.9% at 100%. In the cross direction the elasticity gradually rises from 3.1%

**The Every Child  
Should Know  
Library  
The World's Work  
For a Full Year**  
*Only \$1.00 brings both*

**8 Delightful  
Volumes for  
Children of  
All Ages**

These eight volumes are the best of the best in the world's literature, and are the only ones that can be read by children of all ages.

These eight volumes are the best of the best in the world's literature, and are the only ones that can be read by children of all ages.

**THE SET SENT FOR  
YOUR APPROVAL**

By mail is sent a specially selected volume, and looking over the volume of a child, you will find it is the best of the best in the world's literature, and are the only ones that can be read by children of all ages.

By mail is sent a specially selected volume, and looking over the volume of a child, you will find it is the best of the best in the world's literature, and are the only ones that can be read by children of all ages.

**Revelation Wright's Making**  
This is the first time a collection of such beautiful pictures has been offered to a people in this country. The pictures are the best of the best in the world's literature, and are the only ones that can be read by children of all ages.

**For the Holiday or  
Birthday Gift**

This is the first time a collection of such beautiful pictures has been offered to a people in this country. The pictures are the best of the best in the world's literature, and are the only ones that can be read by children of all ages.

This is the first time a collection of such beautiful pictures has been offered to a people in this country. The pictures are the best of the best in the world's literature, and are the only ones that can be read by children of all ages.

This is the first time a collection of such beautiful pictures has been offered to a people in this country. The pictures are the best of the best in the world's literature, and are the only ones that can be read by children of all ages.

Country Life in America page. Excellent every way. Courtesy  
Doubleday, Page & Co.

## Paper for the Advertiser

at 30% to 84.4% at 90%, falling to 14.1% at 100% relative humidity.

Trouble is likely to result if some characteristics of paper, not as important as its sensitiveness to climatic and atmospheric conditions, are not taken due note of. Printers do not all, or always, remember that paper has a grain, and that it runs through the press better, and is better in a job, if it is worked with the grain. It also has a right and wrong side, and in some classes of work it is very bad practice to allow the wrong side to be printed upon. The water-mark in linens and bonds should be carefully looked after, and the stock cut to bring it in the right position on the printed work, if it can be done without waste and loss.

The printer who is also a student will study to use paper that is appropriate, and temper his typography to his paper. It seems obvious that a strong or florid style of typography should not be printed upon a high-grade linen paper or an expensive bond; and it is as obvious that the costly ledger stock some concerns choose for correspondence should be printed upon in the severely conventional manner of the copper or steel plate. In stationery for business purposes, paper may be made to play an important advertising role if it is used to produce harmony; that is, make all office stationery of the same color or tint, so that in time it will have the effect of a trade-mark, or a hall-mark, for the business house using it, and finally come to have a distinct advertising value. Printers may profitably practice this precept in their own business. It is not uncommon to observe a printer using very poor stationery for his own correspondence.

## Paper for the Advertiser

The chief ingredient of paper is cellulose, as is the fact with regard to cotton, lumber, coal, and numberless other things. For paper making cellulose is obtained from four principal sources: Seed hairs, including cotton, etc.; best fibres, as hemp, linen, jute, ramie, sisal, etc.; whole stems and leaves, as straw, esparto, corn stalks, sugar cane, etc.; wood, as poplar, spruce, hemlock, cedar, birch, basswood, and many other varieties of trees and shrubs. Cotton has ninety-eight percent of pure cellulose, and spruce wood but fifty-one percent.

The processes of making paper are pretty well known. If not known by the student, it is better for him to obtain a more detailed account than can be given here. See any good encyclopedia, or apply to such manufacturers as have issued a book on the subject.

These are five ordinary finishes of printing paper: Antique (Ant.), Machine (M. F.), English, Supercalendered (S. & C. or S. S. & C.), and Coated. An antique finished paper is one that is in reality unfinished, as it is not passed between the last rollers and is left rough. A machine finished paper is as the machine delivers it, without further treatment. An English finished paper simply has a larger amount of clay to fill the pores of the fibres. A supercalendered paper is an English finished paper that has been passed through a set of calender rolls and subjected to heavy pressure. A coated paper is a machine finished paper which has been coated with a mixture of casine, clay and glue, and polished in a stack of friction calenders. The basis of all these papers may be almost identical, except that an English finish paper usually has better stock in it. A plate finish is put on pa-

## Paper for the Advertiser

per by putting antique paper between sheets of zinc and subjecting it to heavy pressure.

*Testing Paper.*—It is important to know how to know paper. The object of tests is to determine the fitness of papers for specific purposes. Usually, printing paper requires a surface adapted to receive the impression of the type, rather than great strength or much sizing. It is important that the paper shall be free of acid, alkali, and chlorine; that it has no uncooked wood or ligneous matter; that the sheet be opaque. To properly test paper it is necessary to have: A pair of scales; a dial-face micrometer gauge; a Mullen strength tester; apparatus for boiling water; five glass beakers; small bottles of nitric acid, red litmus, Congo red, silver nitrate, solution made of three or four crystals of potassium iodide dissolved in an ounce of water, to which is added one or two crystals of iodine; a bottle of this solution:

Phloroglucin . . . . .	2 grains
95 per cent alcohol . . . . .	25 c. c.
Conc. Hydrochloric acid . . . . .	5 c. c.

To test for ground wood and lignin, wet the paper with a drop of the last mentioned solution and allow it to dry. If the cellulose is pure the color will not change; if it contains wood not properly cooked it will turn a light pink, and it will turn from a mottled to a brilliant red if the paper contains ground wood.

To detect the presence of acid, alkali, chlorine or starch, tear a piece of the paper in shreds and boil in a beaker with just enough water to cover. Cool the liquor and pour it into four different beakers. Into one glass



## Paper for the Advertiser

drop a minute bit of Congo red, and if the liquor turns blue it indicates the presence of acid. Into the second glass dip red litmus paper, and if it turns blue there is alkali in the paper. To the third glass add three drops of nitric acid and three crystals of silver nitrate, and if there is chlorine in the paper there will form a white precipitate. To the fourth glass add a drop of the iodide-iodine solution, and it will turn blue if starch is in the paper.

For durability, tear a sheet in halves. Put one-half in a dark drawer and the other in sunlight. After two weeks compare the color, and test for strength on the Mullen tester.

To test the sizing, touch the paper to the tongue and note if the moisture is quickly absorbed or remains on the surface; or make a wide line on the paper with pen and ink, and when the ink is dry examine the edges of the line and the reverse side of the paper, to note if the edges of the line are sharp or if the ink soaks through.

To detect clay in paper, burn a piece and rub the ashes in the fingers.

To detect dirt, hold the sheet before a light and mark each spot; count the spots and compare with a standard sample of same grade and size.

To judge of the formation of a sheet, hold it to the light and look through it, or tear it in different places and both ways of the sheet. If properly made the sheet will tear evenly, and will not look cloudy.

To judge if a sheet will "fuzz" in printing, rub it with the coat sleeve and look across it toward the light. If it is "fuzzy" the fibres will be plainly seen standing on edge

## Paper for the Advertiser

on the surface. (This test is not infallible. There are papers that are difficult to print on account of the "fuzz," but which endure this test successfully.)

To determine the way the "grain" runs, cut two strips one-half an inch wide by eight inches long; cut one lengthwise the sheet and one crosswise. Lay one on the other and hold by one end between the thumb and finger, and note if the top strip supports its own weight or rests on the under strip. Reverse them. The strip cut with the grain will show itself stronger; that cut across the grain will sag more.

Strength of paper may be judged by tearing it, but it can only be satisfactorily determined by using a tester, such as Mullen's.

To judge the opacity of paper, lay two sheets over printed matter and note through which the type can be more plainly seen.

To judge of the finish, look across the surface of a sheet held level with the eyes.

To find the thickness of a sheet, and so estimate its "bulking" quality, fold it twice and measure it in the micrometer gauge.



## The Advertiser and the Agent

There is a large margin of unproductive money expended in advertising. In the light of the present position of advertising as a science and an art, and in the light of the number of available agents and experts who are known to thoroughly understand the business, this margin of loss must be charged to the advertisers.

About half the labor of expert advertising creators is wasted in trying to convince their clients that they really know their business, and in arguing them out of their wrong positions. The labor is all wasted, and it impairs the good agent's power to be obliged to struggle with his customer in order that he may be allowed to serve his customer as well as he can. This condition does not prevail in any other profession. It should not prevail in advertising.

A man who wishes to advertise should study the science of advertising, or resign himself into the hands of someone whom he has reason to believe does know his business, and is honest.

The logic of the situation, and general business conditions, tend to force the advertiser to entrust his advertising business to the expert—the man who has made a study of advertising as a profession. It is not to be ex-

## The Advertiser and the Agent

pected that business men will attempt the study of advertising to the extent that would warrant them in undertaking to practise it in a large way. They do not attempt to qualify as their own lawyers or doctors, but might do so as easily as they could qualify to properly conduct an important advertising campaign.

There has been a great amount of ignorance and charlatanry in the business of handling advertising campaigns, by agents, "experts," and managers. There is a radical revolution in operation. It has, in a sense, been accomplished. Though the old order of things persists, it is growing weaker each year. It will not be many years before the advertising agent, as he existed up to recent years, will be a tradition. The modern professor of advertising—known as manager, expert, or agent—is a man of very different attainments, methods, and ideals.

To clearly indicate the attitude of the agent favored by the more progressive element in the advertising business, I give the draft of an outline of a creed, or agreement, for standardization of practise, which was proposed by an agent and taken up for discussion by one of the larger associations of advertising men:

"We believe in strictly personal, professional service, of proved efficiency, as the only proper basis for an advertising agency or for agency recognition:

"In an ethics of practise, in advertising as in other professions:

"That agency service, broadly speaking, should consist in general business counsel, the preparation of advertising plans and copy, the selection of media, placing



## The Advertiser and the Agent

of orders, forwarding of copy, and auditing of bills:

“In the abolishment by publications of all commissions to agents, and a corresponding reduction of rates to advertisers:

“That the advertiser should pay all the advertising bills direct, and a fixed sum to the agent for service:

“In flat rates, pro-rated to one inch spaces, and the abolishment of reservation privileges beyond a date when new rates go into effect on new business:

“In the adoption of standard, uniform rate cards for publications of the same class, and, as far as practicable, of standard forms for agency estimates, orders, and similar routine work.

“We believe that the adoption of this platform:

“Would tend to define and dignify the practise of advertising as a profession:

“Would simplify the mechanism of advertising, eliminate much waste effort and many errors, bring about notable economies to agents, publications, and advertisers; would, in short, modernize the practise of advertising as a business:

“Would remove much dead wood from both the agency and publication fields, by putting agency service and publication space on a basis of more definite values:

“Would remove many of the vexations and most of the temptations inherent in the present situation:

“Would tend toward greater efficiency in advertising, and therefore to the increase of advertising.

“To further the general acceptance of such a platform, we favor a federation of advertising interests, of national scope, and the appointment thereby of a com-

## The Advertiser and the Agent

mission to investigate conditions, prepare definite working plans and forms, and to promote their adoption."

This, it will be seen, is a platform which provides almost ideal conditions. It is, in a rather limited sense, an indication of the conditions that now prevail in some agencies, and it is exactly indicative of the tendency among the more progressive men engaged in advertising. This tendency, and the quality of the conditions which are being discredited and rejected, is clearly made apparent by a few paragraphs of the speech made by the author of the foregoing platform, when it was offered for the consideration of the association referred to; and the quotation is introduced here because it gives a clear view of the agent as he yet is and as he is sought to be raised up:

"Paradoxically, the reason men do not get rich in the practise of advertising is that the advertising men themselves, individually, are pursuing money as a sole objective. They are, in consequence, too busy with their own little individual efforts at money-making to place advertising on a footing with the older professions and businesses which have attained that dignity and standing which are the essential foundations of real money-making.

"Advertising men lack cohesion. They have developed no serious and worthy class consciousness, and very little professional conscience. They have no particular respect for their own profession, as such, and therefore the public has none.

"The public stands respectfully, almost in awe, in the

## The Advertiser and the Agent

entry-way of the famous physician, lawyer, banker, or promoter. On the other hand, it expects to be courted by the advertising man—to play off one man against another until all are squeezed to the last penny; in short, to have its business competed for, on its own premises and at its own terms.

“The men who are making big money are those whose services are in demand at their own terms. As long as a man must hawk his services or wares he must accept the buyer’s terms.

“Supply exceeds demand, or the wares would not be hawked about. As long as supply exceeds demand, price and not value will be the basis of contract between advertisers and those who have advertising wares to sell.

“The supply of real advertising service does not in fact exceed the demand. It appears to only because the real advertising men themselves are too busy, individually, to get together and draw the distinction between the real and the spurious, and to educate the advertiser to their views by dignified insistence upon the distinction.

“We have no standards. Any one is at liberty to call himself an advertising man; whereas the majority of those who do so are merely good salesmen.

“When publications and advertising agencies are more concerned with the furnishing of real advertising service than with the selling of such service as they may happen to have—when they are genuinely convinced that this is, in its finality, the most profitable as well as the only honest course—and when they insist, as one



## The Advertiser and the Agent

man, that those who cannot meet this standard be looked upon as shysters and quacks are looked upon in other professions—then, and then only, will we have a dignified and an ethical profession, a real money-making profession, a profession the services of which are in demand at a price proportionate to the wonderful constructive service which such a profession is able to render the business public.”

The extremely rapid development of advertising during the past quarter century, and the paucity of exact knowledge regarding it, opened a rich and alluring field to enterprising agents, and the opportunity was improved. The agents who came first into the field were little other than brokers in newspaper and magazine space, adding to this function the clerical labor of dealing with the mediums in the matter of checking insertions and paying bills. For this service they were paid by the mediums, in the form of commissions. Not a few drew a revenue from the advertiser also, and many added to their commissions sums extracted from publishers as allowances for “wrong insertions,” “short measure,” or some extremely technical faults which did not in the least impair the value of the advertisements. Some agencies regularly used forms of contracts which, by the many conditions, made it impossible for the publishers to avoid many technical violations, and for these violations they were mulcted in “allowances” which had to be adjusted before payments were made.

Up to a comparatively recent date practically every advertising agent, and every manager for large adver-

## The Advertiser and the Agent

tisers, pursued this policy with publishers, to the utmost extent of the subserviency or timidity of the publishers. In short, the agency system had become permeated by practises which can only be described as graft. That condition has not been entirely eliminated. It prevails to an extent which still fosters in the public mind an idea that advertising is not a strictly business, nor a strictly honorable, proposition. It is necessary to recognize this condition in order to appreciate and correctly estimate the new order, which, while it has not been universally accepted, may fairly be said to now dominate the agency element in advertising.

Gradually the agents who have intelligently studied advertising, and carefully noted its development from within and its modification because of the reception accorded it by the buying public, have come to consider advertising as business building—as salesmanship in the best sense. The logic of facts precludes all other assumptions. This view necessitated radical changes in the practise of the agents. The better minority of them have become business promoters, and the work and sphere of the agent, in the sense of a broker of space and a keeper of accounts, has been relegated to clerks and stenographers.

Whereas the old-time agent began his work of launching an advertising campaign by sending out orders to the mediums, and getting some electrotypes made of an advertisement he knew little about, and cared little, the modern agent begins by getting familiar with the article to be advertised. Then he studies the possible market for the article, and takes very careful note of the people



**“Our Kitchen,  
Always Open to  
Visitors, is Our Best  
Advertisement.”**

Between the lines you  
read: “What can be seen  
can be believed.”

A visit to our kitchen  
will convince you that in  
the making of soups we  
stand first and foremost,  
whether the point of view  
be cleanliness, thoroughness,  
quality, purity or flavor.

We would like you to  
pay us a visit. If unable  
to do so, write for our illus-  
trated, descriptive book, sent  
free on request.

21 Kinds, sold by Grocers everywhere  
in Quart, Pint and Half-Pint Tins.

**THE FRANCO-AMERICAN FOOD CO.,**  
JERSEY CITY HEIGHTS, N. J.

TRADE MARK  
REGISTERED

Original was 5½ by 5½ inches, but frame for text redeems the proportion  
Courtesy Franco-American Company

## The Advertiser and the Agent

it will appeal to. He examines all the processes of manufacture, and gets such expert mechanical advice as he needs to obtain a perfectly clear idea as to costs. Then he goes carefully into every detail of salesmanship with the sales-manager, considering with him the article, the package, the printed matter, the scheme for selling, and the advertising. At about this point he confers with the manufacturer about the advertising appropriation and the general scheme for the campaign. Then, having got his appropriation and a contract that allows him to do the best he can to secure success, he begins to think about mediums, methods, and copy; and finally, after the whole proposition has become plain to him, and he sees exactly what he wishes to do, he takes a quiet morning and writes some copy. But even then it is a long way to the approved proofs, and the passed order sheet for insertions. Copy for advertisements is no longer "thrown off," or "ground out," in a spare half-hour between customers' calls. It is a matter to which much study is given. All the information about the specified thing advertised to be obtained by careful examination and study is used when the copy is written, and all the results of previous experiences, all that is known about the mediums to be used, and all that the writer has learned about the effective use of language; yes, and all he has learned about type, about the various methods of illustration, and about paper, printing ink, presses, binding methods, and other things, also. To this store of special and general knowledge and information is added education, capacity, native ability, literary felicity, the whole sum of the writer's life and experience and

## The Advertiser and the Agent

enthusiasm—all there is in him, and of him.

After all, it is the enthusiasm that counts, in the work of the agent. The good agent gets full of enthusiasm by the time he is ready to prepare the copy. He is all the time considering a question of power. He is being prepared to do something notable in creative work. He is bringing his force, his ability, his knowledge, his power, into play to create business, to mould and conquer conditions, to dominate men, and induce them to do that which he desires. It is a battle of man against conditions, this managing of an advertising campaign—a battle the like of which does not occur in any other business, or department of business.

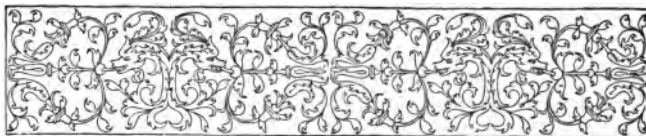
The culmination of the advertising campaign, the flowering of the agent's work, is the making of the advertisement. It is the cast of the dice. All of the other steps and features of the campaign are unobstructed, and demand only knowledge and industry. The result of the appeal to the prospective buyers cannot be accurately predicated. It is, in some measure, varying with different propositions, always something of a gamble—as to whether the article advertised will prove itself a necessity, or whether the advertising will go straight to the favor of the potential buyers. We do not yet know enough about the habits of the human mind to enable us to make an appeal the answer to which can be precisely foretold.

Contrary to the assurances of the advertising schools, and the expectations of pupils of the many teachers of advertising, it is becoming increasingly evident that no method or course of instruction can make advertisement

## The Advertiser and the Agent

writers. Instruction helps—does a great deal. But the copy-writers who write advertisements that “pull” up to the maximum per dollar put into the campaign are very much more than copy-writers, and many things of more importance before they are copy-writers. No mere writer, however talented and skillful, can sit down at a desk and write copy for an important advertising campaign which will be as effective as the copy written by the man who has studied the whole question. In the one case, there is produced a cold, unsympathetic, academic, if clever and readable, piece of literary composition, skillfully constructed to attract the attention of the reader without betraying the ignorance and lack of interest of the writer. In the other case, there is a statement straight from the heart of the writer, telling some of the things about the advertised article that he personally knows about. This element of personal knowledge is a very great asset in any advertising campaign. It has been worked almost to death by the patent-medicine people, in their “testimonial” advertising campaign, but is still one of the most powerful and effective of all the advertising arguments that can be employed. It is absent from the advertisements produced by the copy-writer who does not also know all about the thing advertised and the campaign planned to sell it.

The man who has put himself into the campaign, who has planned it and who is to prosecute it, is the man to write the copy for the advertisements, exactly for the same reason that he is the only man who can advise the manufacturer, the sales manager, the financial manager, and the credit man.



## Booklets, Brochures, Leaflets, etc.

Booklets, brochures, leaflets, postcards, and the like, come into the classification of "direct advertising." They are so called because they have the field to themselves when they come to the attention of the reader. There is nothing to distract his attention from them, as is the case with the advertising in periodicals, where there is not only the reading matter to demand some of his attention but there is the other advertising matter. In the periodicals it is more a matter of chance whether a certain advertisement is noticed at all. There is also the chance that the interest aroused in behalf of the other features—the reading matter or the other advertisements—may bring the attention of the reader to the advertisement in interest. There is danger that the advertisement in the periodical may be missed on account of the other diverse interests for the reader, and there is hope that attention to it may be attracted through these very other interests.

While the direct advertising proposition has the field of the reader's attention all to itself, it misses the advantage of many and diverse interests enjoyed by the peri-

### Booklets, Brochures, Leaflets, Etc.

odical. It is easy to reject the direct advertisement, and it is rejected if it does not make some very pertinent and interesting attack at the very moment of its first appearance in the reader's field of vision. The booklet, for example, has got to present a strong plea on the instant if it is going to be an effective advertising medium. It has the most difficult office to perform of any of the appeals that are made to the prospective purchaser. How is a booklet to be written and made to appeal to the reader—to in fact get the attention of the reader? We might omit from consideration the writing, because when a person begins to read a booklet the battle is substantially won; the peculiar difficulty of the direct advertisement is overcome. The problem of the direct advertisement is, then, How can it be made so that it will be looked at, so that it will attract attention, quite apart from the substance or the quality of its contents?

At this point it is of interest to consider briefly one of the more recent developments of the direct advertising idea, and probably the most successful of all the several phases it has of late assumed—the house organ. It appears to be a fact that the house organ has a record of success unsurpassed by any of the other forms of direct advertising, and its development presents some questions of the utmost interest and importance to advertisers in general. What has made the house organs so successful? The answer is, The interest they have for the reader apart from the business in the interest of which they are issued. There can be no other answer, and it is of the greatest importance to advertising in general. There is no more interesting development of advertising at this



## Booklets, Brochures, Leaflets, etc.

time than the house organ, because it attracts the attention of readers, is measurably exempt from the waste basket, and produces results far and away greater than those to the credit of any other style of direct advertising, and much greater, in many instances, than those to the credit of the best periodical advertising. What is the reason? There is but one answer, so far as the experiment has furnished material for a definite answer. The house organs that have scored the definite successes, thus far, are interesting to the reader because of attributes quite foreign to their business motives. That is to say, they have ninety percent of interesting reading matter to ten percent of advertising. It is with them precisely as though one of the popular literary periodicals were to print only the advertisement of one business house, instead of printing those of a hundred or more. The attractive element of the successful house organs is their literary contents, plus the very attractive typographic get-up they all show. And the literary matter they mostly affect is very human and readable. It is literature devoid of the academic literary flavor and the overwrought finish and form that pertain to much of that published in the periodicals. It is very human literature. It would not be admitted to the standard magazines, but the people like to read it. There are several house organs which are eagerly waited and watched for by the hardened business men they are mailed to, and they are read as soon as they appear. Possibly the advertising features are not read with the same avidity that the anecdotes, the little stories, the shrewd business pastels, attract in their own interest, but there is the

### Booklets, Brochures, Leaflets, etc.

favorable atmosphere thrown about them by the pleasantly read literary matter, and some time that has its effect. The advertisements in the house organs, minor element though they are, are immensely effective as business builders. They bring more returns than do the direct advertisements which have nothing but the advertising in them, such as booklets, brochures, etc. But it is to be said that the house organ has not attacked the same problems as the booklet, and that it is not suited for the same kind of advertising propaganda.

The lesson of the house organ to advertising in general, and to all methods of direct advertising in particular, is that advertising must be interesting, and that to make it interesting it is necessary to consider something beside the advertising motive in its literary and physical aspects. People are not interested in many advertising propositions. Their interest is to be aroused. It cannot be aroused by the mere statement to them that their attention and interest are desired. It is necessary to beguile them with something whose interesting element is universal, and makes no demand for money, no suggestion of business. The appeal of the house organ, because of its catholic interest, is much wider than the appeal of any other variety of direct advertising. It goes, or may go, into many collateral lines of interest, and its advertising appeal is likely to travel out from the original reader; and it may thus come in contact with business the existence of which, or the location of which, must have been unknown to the house-organ advertiser.

The booklet wholly devoted to the interests of the thing it advertises has a much more difficult task. To

Charlotte à la Princesse

Made with  
**NABISCO**  
SUGAR WAFERS



No other dessert confection has  
ever so satisfied that wholesome  
desire for a delicate sweet as

# **NABISCO**

## SUGAR WAFERS

### —RECIPE—

Remove center from a six-sided fruit cake and fill with Coconut Macaroons that have been soaked in lemon syrup, then spread over layer of apricot preserve. Cover edges with Nabisco Sugar Wafers, keep in position with Royal Icing. Ornament corners with almond paste. Tie around with pretty ribbon. Before serving fill up center with whipped sweetened cream. Decorate with Festines and chopped Pistachio nuts

*In ten cent tins*

Also in twenty-five cent tins.

**NATIONAL BISCUIT COMPANY**

A magazine page. Good in almost all respects, except balance  
Courtesy National Biscuit Company

## Booklets, Brochures, Leaflets, etc.

arouse the interest of readers it has first to attract readers. If it is sent only to those who are perforce interested in the line of business it represents, there is the hope that self interest will suggest that it be examined and read. This is not a very well founded hope. The exigencies of modern business tend to the limitation of labor, and the definition of the duties of all employes. It is not usual to find office men who give much time to prospecting through second-class mail matter. It is entrusted to clerks, or is altogether neglected. It is one of the more common experiences to meet men who say that they never pay any attention to this class of mail, who proclaim that they never read advertising, and especially that they never look at circulars and booklets. There are, on the other hand, many business men who cause all such mail arriving in their offices to be carefully examined, and that which concerns their business to be referred to the appropriate manager or head, and afterwards filed. Some large advertisers listen to every solicitor who calls, and examine all the soliciting letters and circulars; others will not see anybody, or read anything, except those representing the mediums they expect to use. The indirect advertisement goes to both classes. It is not considered at all, whatever its attractiveness may be, by one class; and is considered by the other class, whatever degree of ugliness its form suggests.

The problem is a very difficult one for the advertiser who wishes to use the booklet or the brochure or the circular. It suggests the limitation of the issuance of these advertising media. There have been far too many booklets, and the like. There are so many of them

### Booklets, Brochures, Leaflets, etc.

that they are a very decided nuisance in the business office, and many of them are without any sufficient reason for existence. There should never be a piece of advertising issued that has not a sufficient cause for its existence. It should be sent only to the people who may be interested in it. It is as easy to sicken people with advertising literature as with too much food. Houses that send floods of indirect advertising quickly earn the inevitable reputation, and their matter ceases to be of interest. It is tossed into the waste basket regularly as soon as the name is caught sight of. Restraint must be practised by advertisers in all lines, but it is more imperative in the line of direct advertising. In many instances it is better to consider what can be gained by not issuing the suggested booklet. If there is to be a booklet or a brochure or a circular or a form letter, let there be something to be said in it that may be of use and profit to the recipients and is of importance to the advertiser. Then let it be strongly and effectively written, and attractively printed.

The printing of the booklet is a matter that should have the most careful and liberal attention. It should not be determined by the house doing the advertising. They would not attempt to draw a brief to present to a court in a cause involving even one hundred dollars. Why should they attempt to determine the form of the appeal to purchasers, involving thousands of dollars, when they are not experts in the science of appealing to people? Give the matter into the charge of an expert, and an expert who is not connected with any printing establishment. There is one particular printer who can

### Booklets, Brochures, Leaflets, etc.

do any given booklet better than any other printer, and the expert knows who he is. The solicitor for a printing house will advise in the interest of his employers, naturally and properly. Every printer has his peculiar style, and his particular outfit of type, etc. The solicitor is bound to advise the advertiser in accord with those limitations of his employers. The expert, if he merits the name, will select the printer best fitted, in material and method and taste, for the peculiar requirements of the job in hand. He will also, if allowed to do so, fix all of the elements that affect the public to be appealed to, as the illustrations, the form, the paper, the color-scheme, and all of the physical features. It is an unfortunate fact, which is being remedied to some extent, that the average printer is not fitted to plan the effective booklet. A few are, but have made themselves competent by employing acknowledged experts and allowing them wide latitude in the matter of material and processes. The man who plans a booklet must have a free hand. He must first consider the class of people it is to go to, and have them always in mind. It is useless to frame an appeal to middle-class people in the terms and with the form that would be most effective with the extremely wealthy or the highly cultured; yet something like this is constantly being done. If artists, for example, are to be appealed to the halftones used must be very carefully made, and they must be hand engraved, and printed with all the care and intelligence the best halftone printer available is able to give them. It would be suicidal to neglect these precautionary refinements. But if the appeal is to be made to workingmen, or to any class not particularly inter-

## Booklets, Brochures, Leaflets, etc.

ested or informed in art, it would be a waste of money to have the halftones hand engraved or to pay an expert printer to print them. It might even be a waste, and a mistake, to have the halftones. Probably line cuts would do as well, or better, and admit of the use of less costly paper.

A common fault with much of this class of advertising matter has been that too much attention, comparatively, has been devoted to the cover design and not enough to the typography of the inside pages. The covers have been none too handsome or strong, but the typography has been weak, chaotic, or inharmonious. Type is not an elastic element, except as to variety. There are series enough to admit of the right selection for any kind of a job. The trouble is that printers have neglected typography, while they have been developing presswork and designing and the printing of halftones. In a given quantity of booklets, and the like, there will be found many excellent covers, much good halftone work, and but few good typographic schemes. The format is also often neglected. The pages are apt to be too large, and awkwardly placed on the paper.

It is often difficult to improve these matters; but, even while one is thinking so, along comes some example that shows all these obstacles successfully surmounted, and the pessimistic critic is utterly confounded. We have been, and still are, too prone to consider type incapable of elastic treatment. We make a very great mistake. Types are not as ductile as the painter's brush; at least not in the same way. But effects can be produced with types that are of the same nature as the effects upon



## How to Bake Beans

We have no secrets, madam. We are going to tell how you—if you had the facilities—could bake Pork and Beans exactly as good as Van Camp's.

Get the choicest of Michigan beans, picked over by hand. Get only the whitest, the plumpest, the fullest-grown. Have them all of one size.

You will need to pay from six to eight times what some beans would cost, but they're worth it.

Soak the beans over night, then parboil them.

Now comes the impossible. The beans must be baked in live steam, and you lack it. That steam must be superheated to 245 degrees.

Dry heat won't do. You can't supply enough dry heat without burning the beans to a crisp.

Then the beans must be baked in small parcels—we bake in the cans. That's so the full heat of the oven can attack every particle. Otherwise the beans will not be digestible. They will ferment and form gas, as do your home-baked beans now.

Bake the tomato sauce with the beans—bake it into them. That's how we get our delicious blend.

When the beans are baked until they are mealy, surround the can with cold water. That stops the

baking instantly, and sets the blend and savor.

Then you will have beans that are wholly digestible. All beans will be baked alike, yet not a skin will be broken. The beans will be nutty because they are whole.

Then the tomato sauce—that's impossible for you. It must be made from whole, vine-ripened tomatoes, picked when the juice fairly sparkles.

When you buy the sauce, you rarely know what you are getting. If it is made from tomatoes picked green, it lacks zest. If made of scraps from a canning factory, it lacks richness.

Some tomato sauce is sold ready-made for exactly one-fifth what we spend to make ours.

Our point is this: It isn't your fault that home-baked beans are mushy and broken—crisped on the top and half-baked in the middle. That they are neither nutty nor mealy—nor even digestible. That they always ferment and form gas. It is simply your lack of facilities.

## **Van Camp's** BAKED WITH TOMATO SAUCE **PORK AND BEANS**

The best way is to let us cook them for you. We have all the facilities. Let us furnish the meals—fresh and savory—ready for instant serving.

Think how unwise it is to bake your own beans when you can get Van Camp's. Here is Nature's choicest food—84 per cent nutriment. More food value than meat at a third the cost. A food you should serve at least three times a week.

Think what you are missing, and what your people

are missing when you spoil such a dish as that.

Leave the choice to your people. Ask them which beans they want. And be glad of their choice. For, if they like Van Camp's, see the bother you save. And see what you save on your meat bills.

Three sizes: 10, 15 and 20 cents per can.

The Van Camp Packing Company, Established 1861 Indianapolis, Ind.

*A Ladies' Home Journal* page. Fine in all respects, except balance  
Courtesy the Van Camp Company



## Booklets, Brochures, Leaflets, etc.

which the painter depends. The trouble is largely with the typographers and not with the types. If we know what we want to do with types we can generally find a way to do it. The printers of today do not, generally, know what to do with the types they have. The decay of the apprentice system has greatly reduced the sum of knowledge in print shops. This has been followed by a process of specialization that has pretty well destroyed the old ideas of a printer, and has taken out of the business a virile quality that must be compensated for.

While the printers are doing much to restore to their work the power it had when their craft was in its heyday, they are handicapped by certain conditions which make progress slow and uncertain. The advertiser needs to resort to the independent expert, unattached to any printing concern. In fact, many printers are coming to the position that it is not for them to furnish expert service in planning the work they execute, while a few are developing that feature.

In the making of the pamphlet, the booklet, the brochure, the catalogue, or any of the variants of the pamphlet, the bookmaking rules ought to control. Bookmaking is a distinct branch of printing. The general printer cannot make a bookish book, nor can the book printer turn out good job work. This condition accounts for the weak features of many of the booklets, etc. They lack the bookmaking touch. They have pages which are not properly proportioned, because the rules applying to book pages are not considered; the pages have not the proper tone, because the question of tone is more particularly a bookmaking problem; the pages are not proper-

### Booklets, Brochures, Leaflets, etc.

ly imposed, because the matter of margins is a rather abstruse element of the book printer's art, and one, it must be confessed, that the book printer does not himself understand any too well or practise any too consistently; the booklet page may be lacking in the element of harmony—harmony with the motive of the cover or the advertising motive, or both; and this again is a book-making tenet which is not considered of much importance in the job office, though it should be. These things, which are too evident in the pamphlet work of the job printers, are within the province of the expert in advertising printing who is worthy of that designation; and they form another strong argument in favor of his employment by the advertiser who wishes his printed matter to net him the maximum of the probabilities his proposition justifies him in expecting to realize.

There is, of course, but one reason for having booklets, etc., made as well as they can be made, and that is the money reason. When advertising is planned it is only just to require that it shall have all the drawing power possible, and it cannot have all possible power if it is not made in such fashion as will appeal to the readers in the strongest and most agreeable manner.



## Business Correspondence

Not enough importance has been attached to the advertising value of the business letter, and the conditions and conduct of business correspondence.

This department of business, which is regarded by many business concerns as merely executive in its nature, has an advertising value second to no other branch of the executive departments, and scarcely second to the promotive work of the advertising department itself. While there are various uses made of letters in definite advertising campaigns, it may be said that the letter itself as an advertising factor is not appreciated. It is almost a neglected factor in many houses that expend great sums for advertising.

1 { Letters may be a very powerful factor of direct advertising, and every letter of whatever nature sent out by a business concern is bound to exercise a strong and persistent indirect advertising force.

Letters have the field to themselves. Their appeal to the business man is next to the personal appeal. They have the man by himself. His attention is fixed upon the letter. It is speaking to him, with the authority and almost with the voice, of another business man whom he knows and with whom he probably has, or contemplates,

## Business Correspondence

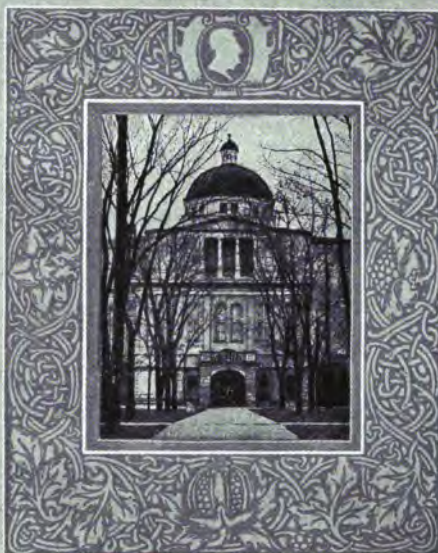
business relations. There is nothing before his eyes or in his mind but the letter and the message of the letter. The substance of the letter may be far removed from advertising, but the letter itself is advertising the writer. The contents of the letter may indeed be of an agreeable or a disagreeable nature, according to the necessities of the occasion which prompted its writing, but the manner of the expression of the message affects the man who reads it; the paper, the typewriting, the form, the printed heading, all affect the reader, sometimes more powerfully than the subject matter.

The writing of letters for the express purpose of soliciting business is one of the forms of direct advertising, and one of the forms which is grossly abused, as well as immensely effective. That is not the kind of letter treated of in this chapter. Here we are to consider the incidental advertising value of business correspondence, which is, after all, its greatest advertising value.

The letter is a powerful factor in the personal relationship of men who are doing business together. The points that are important, in this sense, are the language of the letter, the form, the typing, the heading, the paper.

The correspondent for a business house has a great opportunity to be of the greatest advertising value to it. Not only is it necessary that business letters be plain and explicit in statement, so that there shall result no misunderstanding, but they should be couched in terms which make for friendliness rather than coolness. It is the fault of much business correspondence that it does not partake of the personality of the writer. What is more discouraging, more cooling, more distasteful to the recipient, than

# AN EDUCATION WITHOUT COST



THE CURTIS PUBLISHING COMPANY  
PHILADELPHIA

Booklet cover with halftone panel tipped on, decoration embossed, hand  
lettered, printed on French cover paper; by F. W. Gondy  
Courtesy Curtis Publishing Company

## Business Correspondence

to get a letter rubber-stamped, "Dictated by John Jones, but not read and signed by him?" It is almost an insult to send out such letters; but they are sent, thousands of them daily. If Mr. Jones cannot sign his letters, let him delegate that task to a clerk, or to the typist, and thus save the feelings of his correspondents, and his own bona fides. If he writes the letter he cannot shift the responsibility for its statements upon the typist, as he tries to do when he uses that rubber stamp, nor can he deny responsibility to his correspondent, as he manifestly intends. Of like nature is the command printed on some stationery, "Address all letters to the house." Men who write business letters are supposed to have enough intelligence to address them properly, and it is an imposition to ask them to address them in any particular way. Business houses can have whatever rules they please as to the opening of letters, but they have no right to go to the offices of their correspondents and make rules to apply to the letters written there. Such a request, or command, is not well received by correspondents, and is an item of adverse advertising influence which may as well be omitted from the stationery of progressive concerns.

The language of the business letter should always be courteous, but not sycophantic. It should be to the point, though not brusque. It should be clear, and leave no loophole for misunderstandings. It should have as personal a tone as is justified by the relations of the writer and the recipient. It should not be stiff, but always dignified. It should be as nearly like the personal conversation of the parties, should they happen to talk

## Business Correspondence

instead of write, as possible, having always in mind that a letter has not the advantage of the inflections of the voice, of the interpretation of the eyes, and the manner of the speaker, and allows no second explanatory or modifying remark.

The letter should be typed attractively. Insist that your typewriter shall be able to compose your letters with as much skill as an expert printer would bring to the task of composing a booklet page. Most business letters are very unattractively typed, while a little attention to a few fundamental principles would make of them attractive and pleasing objects. Every letter should be subject to treatment calculated to make of it a well balanced, properly proportioned, symmetrical, harmonious, piece of advertising literature, as it should be considered. To do so does not involve the waste of time, nor the possession of extraordinary talents on the part of the typist. The letter should be placed on the paper as the page of a booklet is placed on its paper. It should appear in a harmonious block, centered somewhat above the center of the sheet, with the length of the lines adjusted according to the amount of matter to be written. If there is but little matter, the lines should be short, and the salutation and address and signature be so placed as to assist in making a body of written matter that will conform to the outlines of the sheet, and make a properly balanced letter. This matter should be a part of the instruction given stenographers and typists at the commercial schools, and the schools conducted by the typewriter manufacturers, but it is not. Almost invariably the graduate from these schools must be trained anew

## Business Correspondence

when he takes a position in a business office, if he is expected to write good letters. As affecting the appearance of a letter, the matter of punctuation deserves some attention. Punctuation is calculated to make clear the matter being written. It is applied in a far too arbitrary manner, to letters. Every point made by the typewriter is, in a sense, a disfigurement to the letter, since the makers of typewriters have not yet so adjusted the points that they will not punch through the paper. But it is not necessary to use points after the words in the lines devoted to the salutation, the address, and the signature, except to denote abbreviations. It is better not to use them. The sense is exactly as apparent, and the letter gains in smoothness and legibility. It is unnecessary, and absurd, to place a colon after the name of the man or firm addressed, when there is nothing more to appear on that line, as it is unnecessary and foolish to place a comma after the phrase, "Yours very truly," when it is followed by nothing. Attention to this suggestion will be found to improve the appearance of typed letters, and already many concerns have adopted the rule.

The printing on a letter heading, whether it be typography, lithography, pen drawn, photo engraved, or cut in copper or steel, should be simply designed, restrained as to decoration or ornament, brief, and well printed. There is no occasion to load a letter-heading with a mass of detail or argumentative matter. It should state the name and location of the concern, and the nature of its business. There is seldom occasion for much more than this, and if there is more it is usually a disadvantage. A letter heading covered with a mass of printing, or pic-



## This is for Mothers to read

There used to be an idea that a mother should nurse her baby in spite of every obstacle.

Mother should nurse her baby, if she can, but if it is very apparent that the nursing does not agree, in simple fairness to baby Mellin's Food, prepared with fresh milk should be used.

Look at the picture of this rugged, rosy-cheeked boy. He was raised on

### Mellin's Food

He is only one of thousands of babies, whose pictures we have received and can show you.

Mellin's Food is not only a scientifically correct food, but it is one of the simplest and most practical foods to use.

Mellin's Food is added to fresh milk to make the milk like mother's milk, and it does this so well, and makes the milk so digestible, that on it babies thrive steadily and happily.



FRANK GUSTAVUS BUFFUM  
Louisiana, Missouri

No colic; no other infantile digestion troubles, if Mellin's Food is used and properly prepared.

If you have a baby in your home to love and care for, and cannot nurse him, do not wait, buy a bottle of Mellin's Food to-day. You can get it at any druggist's.

If you would like a copy of our helpful book, "The Care and Feeding of Infants", we shall be very glad to send it to you, prepaid, if you will send us coupon below.

Mellin's Food Company,  
Boston, Mass.

MELLIN'S FOOD COMPANY,  
Boston, Mass.

Please send me a copy of your book, "The Care and Feeding of Infants", and a Sample Bottle of Mellin's Food to try.

Very high class in both substance and form. Courtesy  
Mellin's Food Company

## Business Correspondence

tures of the article manufactured or the factories in which it is made, is generally irritating to the reader of the letter and an element of weakness rather than strength in the negotiation the letter is intended to further. The letter heading is, for the most part, strictly secondary to the letter, and it should not intrude upon the attention of the reader sufficiently to distract his attention from the matter the letter treats of. Its office is to give character to the sheet the letter is written upon, and keep certain information before the reader. It ought to be an element making for the general agreeable sensation the letter wishes to inspire in the reader's mind, and nothing more, in the way of advertising or information. If it is necessary to give the readers of letters details it is better to have a slip, a leaflet, or a booklet, to inclose with the letter than to load the letter sheet with a mass of irritating and confusing detail. The insert will be laid aside, and if it is of interest to the recipient it will be read. The letter heading should be printed in strict accord with the rules of art that apply to high class composition, because it is of the greatest importance that the letter sheet, with the written message upon it, shall be an agreeable object before the eyes of the recipient. This is a point of the utmost importance. We wish to get at our correspondents in the most favorable manner. To do so all the conditions attending the reading of our letter, which we control, should be made to play up to our advantage. The business man will take more kindly to the letter which is, in all its elements, agreeable to his sense of beauty and harmony, as he goes through the pile before him. We need all the advantage we can possibly

## Business Correspondence

command. We can command the conditions of our own stationery and letter-writing, and if we do not take advantage of the opportunity it presents to us, to the utmost, we are not good advertisers, we are not good business men. It is as economical to set aside a certain amount of money to be weekly burned as it is to neglect this important matter of making our stationery as attractive as it can be made.

To get the maximum of advertising value in the business stationery it should be sufficient to advise that experts in the line of printers, or engravers, be consulted; but it does not quite suffice to do that. There are experts who would consider the whole question and produce the proper result. There are many who ought to be experts, and who advertise themselves as such, who would probably fail to produce the proper results. Therefore it is for the business man to consider the matter for himself.

The paper is, after all, the basis of good stationery, and it is upon the paper that the effective letter heading must be built. Paper furnishes the business man with an opportunity to do very effective advertising, while supplying one of the ordinary needs of his business. It is made in so many handsome and useful varieties, and with so many finishes and colorings, that it may be made to serve the purposes of advertising in more than one way. Not only may the business man provide himself with office stationery that shall have a high degree of advertising efficiency, but he may avail himself of the opportunity the paper makers present to establish for himself what amounts to a trade mark value, by the use of a distinctive paper for all purposes. Many of the shades

## Business Correspondence

offered by several of the leading makers lend themselves to this purpose happily, and if white paper be selected for the stationery it is possible to make it distinctive by varying the color of the ink, the form of the typography, the size and shape of the sheets, and in other ways. The possibilities in this line have been realized by but a few concerns, and the field is practically open to the enterprising business man who wishes to build up a permanent reputation with as little cost as is consistent with good business.

The whole subject of the stationery, and the advertising that can be got out of it, is large, and there is ample room for original effort. The letter comes to the attention of the reader at a time, and in a manner, most auspicious. He is relaxed, and is expectant. His attention is concentrated on the letters he is to read. There are no distractions, nothing to interfere with the suggestion that good stationery and well written letters make. It is one of the most obvious propositions in the whole advertising field, that advantage should be taken of the opportunity of the letter. Full appreciation of the extent of this opportunity must result from a little thought.

The letter heading—the whole range of stationery that comes to the attention of the customers, or the prospective customers, of a mercantile or manufacturing concern—should be designed with the single purpose in mind of attracting the agreeable attention of whoever reads the letters sent out. This does not mean that the taste of the managers or the owners be allowed to dictate, but that an effort be made to produce something that may be expected to please the average taste of the



Good effect with one color and tint. By  
Matthews-Northrup Works, Buffalo



## Business Correspondence

average customer. It may be all right for the banker to use a severely restrained steel die for his stationery, because the majority of the readers of his letters will approve of it. But it might be folly for the butcher, or the grocer, to indulge in that sort of printing, though the grocer and the butcher might be personally as appreciative of its beauties as the banker.

There has prevailed the singularly false notion, with regard to the business stationery, that it concerned the firm using it only, and could be of no interest or benefit to anyone else. That idea is yet far too prevalent. It is, in a sense, true. But why should a business man be scrupulous in his dress, and for business reasons, and at the same time allow himself to be represented in the offices of his correspondents by cheap, inartistic, unpleasing, stationery? The letter is the man's deputy. He cannot visit all of his business associates and so he sends them letters. If he were to visit them he would go well dressed, clean shaven, with pleasant words in his mouth, and a general desire and resolve to please and entertain and win. If he sends letters, in lieu of going, ought he not to consider their effect as seriously as he considers all of the details of the personal visit? There is more profit in sending a good letter than in making an agreeable call, since the letter is not capable of inspiring any personal attention or restraining any suggested criticism. The letter is a passive agent, save in so far as it is made agreeable in substance and form.

These suggestions have not the merit of originality nor novelty. They will seem trite and unnecessary to many, but to many they should suggest a source of profit

## Business Correspondence

that they are now neglecting. There is nothing abstruse in making the letter do a large advertising work. No books have to be studied, no time has to be devoted to the matter, no expert has to be employed. There is not necessarily any additional expense, as the cheapest stationery may as easily be well printed as ill printed. The advantage of this suggestion is all with the business man. It is simply a matter of whether he thinks it profitable to reach out and take the additional business and the greater profits.







## Advertising Advertising

There is, in America, no union of advertising men, no serious attempt to either train and improve the men who practise advertising for a business or to promote advertising. Such attempts as have been made to regulate the practise of advertising have been neither altogether wisely conceived nor vigorously prosecuted. There are many clubs and organizations of advertisers and advertising men, but none of them has been concerned with the promotion of advertising. All of them have been devoted to the promotion of business, or the promotion of cities, by means of advertising.

The consequence is that advertising has not been promoted. There are many men in the advertising business who have very correct conceptions of advertising as a great business and sociological force; and they are all concerned with applying advertising to the problem of getting business—the use of the tool rather than the perfecting of the tool.

The associations of advertising men, and advertisers, have concerned themselves with the social elements, or with some of the disconnected and more or less superficial aspects attending the application of advertising to business promotion. Nowhere has there been systematic



**Metzograph engraving of cloth samples. Note the faithful rendering of the wool texture. By Eclipse Electrotype and Engraving Company, Cleveland**

## Advertising Advertising

attempts to spread the doctrine of advertising among the non-advertising business concerns, except so far as it may have been done by individuals or trade papers, and this effort has necessarily been narrow and confined to special interests; generally, to small fractions of special interests.

Is there any other large business in the same parlous state? Advertising is not taught, and it is not promoted. To one concern that advertises, and profits through advertising, there are a thousand that might profit if their conductors could be convinced that advertising is a business proposition. And advertisers are making little effort to convince them.

The gospel of advertising needs to be preached. But who is to be the preacher? There is a history back of the advertising that we know which is not sweet to remember, and which we do not like to tell or be reminded of. Even today the practise of advertising, by many of the concerns engaged in the business, is not of the kind we are proud to refer to.

There are two things that are urgently necessary in the advertising business:

Putting the practise of advertising upon a basis such as all other professions have for their foundations.

Promoting advertising among non-advertisers.

The profession of advertising owes it to itself to first take action upon the first mentioned proposition, and then to seriously consider the second.

There are no recognized standards in advertising, either fixing the efficiency of the practitioners or prescribing the methods and limitations of their work.

## Advertising Advertising

There is nothing to prevent anybody posing as an advertising expert, or opening an office as an advertising agent. There might be some difficulty, at first, in getting full "recognition" from some of the magazines and newspapers; but any agent who has business to give out can be sure of getting his commissions, and being accorded all the recognition he needs for the practical conduct of his business; and no questions as to his competency or experience will be put to him. Some publishers will wish to know if he will be able and willing to pay his bills, but the great mass will not concern themselves with that matter, until after they may have been let in for a big line of credit to the agent, and he may have become slow in remitting. The question of the agent's ability to properly serve his clients cuts little figure, at the outset of his career, or at any other time. If an agent pays his bills promptly, the publishers do not worry about the quality of the service he renders his clients, as a rule. A few publishers do.

Nothing is more manifest than that there should be some standard for the agent; that he should know something about the business, and be in other respects in a position to give good service to his clients, and to deal justly with the publishers. In the history of advertising there is a large element of the gambler who stacks the cards. It is the largest element in the history of advertising. It overshadows the good there is in the record, and very strongly tinges the popular notion of the business. Even now, advertising is looked upon as a gamble, at best; and the men are rare who willingly admit that it is a reputable and scientific profession. The men



From a wood engraving by Guy Bouche of a painting  
by John Alexander. Courtesy Binner-  
Wells Company, Chicago

## Advertising Advertising

in the business are responsible for this view, and doubly responsible for its persistence. It can only be eliminated from the popular mind by the adoption of a course calculated to show that anything short of ability and honesty is no longer possible.

The most imminent problem now before the advertising profession is this question of legitimizing and standardizing the work of the advertising men. It is second in importance to the problem of spreading the doctrine of advertising abroad among all business, but it should precede that. There is now not the proper basis upon which to rest a general propaganda for advertising, because no man can define it, and no man can guarantee to new advertisers that they will not fall into the hands of incompetent or dishonest agents. There has been a sufficient excuse for the chaos that reigned in advertising, in that it was so young a business that no one knew what its metes and bounds would be, in what direction it would develop, how it might settle into the form of a profession or a science, what the professor's qualifications ought to be, and whether or not it might continue to yield such returns as would ensure its permanency. These uncertainties have disappeared. They have become definite, and there is now a body of knowledge of sufficient volume and certitude to dispose of all of them. There is no longer excuse for leaving advertising the sport of any wanton who wishes to use it to cloak his schemes to get unearned profits; or of any luckless person who having failed in other lines of business wishes to take up advertising as a crutch; or even of the honest but manifestly incompetent person, whose muddling

## Advertising Advertising

causes as much loss as the more conscious misdirection of the others named.

The vast sums expended in advertising seem sufficient warrant for the argument that advertising ought to be put upon a better and more luminous basis. It is quite true that the large advertisers protect themselves, but they do it at great cost, and by creating for each those conditions which ought to exist for all, and be administered automatically. The present condition in advertising is about what it would be in medicine if doctors did not have to be licensed by the state, or lawyers by the courts. If anybody could administer medicine, or treat disease, there would be some pretty lively criticism. If anybody could practise law, irrespective of the amount or quality of knowledge he might have, there would be some more lively criticism. But anybody can engage in the advertising business — a business depending as much upon technical knowledge as do the businesses of the doctor and the lawyer, and involving as large interests, if not actually the issues of life and death. Certainly, there are as large money interests involved in advertising as in the other professions, and as yet there is no sort of a safeguard provided for the advertiser, except his own shrewdness and caution. There is not even any way by which he can be assured that the man who applies to him as an advertising expert knows the rudiments of the business, except by the man's word. He cannot even know that the applicant associates with other advertising men, since there is no association or society to which many advertising men belong. If he is able to say that he is a member of some club, or league, or association,

## Advertising Advertising

the advertiser knows that there are no such bodies which can confer any business distinction upon their members, the largest and best known being chiefly social clubs.

The standardization of advertising practise, and the qualifications of the man who assumes to practise the business, demands the earnest attention of the men in the business, to the end that it may be raised to the plane of the other quasi business professions, and to the end that it may be freed from the reputation of mountebankry that clings to it; that it may be made in fact what we believe it actually to be — a great and honorable and profitable profession.

When we have defined what advertising is, and have made of it the profession we esteem it to be, through having adopted professional methods and standards in its prosecution, it will be time to consider the promotion of advertising into all lines of business, on a business basis.

This promotion of advertising is the greatest task now fronting those advertising men who believe their vocation is comparable to the so-called learned professions; and there happily are many such earnest men in the business. How this task shall be attempted is the great advertising problem of the day. It is conceded that advertising is in its infancy; that it is not utilized to the extent of one per cent of its potential power; that it is capable of being employed for the promotion of about every good thing and cause that our civilization is interested in.

It is a mistake to consider that advertising is a business proposition, exclusively. It has been so believed, because business is the first to seize upon the principle of publicity



## Advertising Advertising

and work it with the semblance of earnestness and system. It is however as potent an agent in promoting morality, religion, civic virtue, and all other varieties of righteousness, as for the promotion of the sale of goods. While we are not especially interested in the development of advertising as a great moral force, in this connection, it is plain that advertisers must accord to advertising the full measure of its potentiality if they are to get from it the greatest efficiency for their own purposes. It is necessary to know the true nature of the force they wish to invoke for their own profit.

The value and force of publicity is being demonstrated very convincingly these days. It is being proved, over and over, that if a thing is right, and the people are told about it, it will be accomplished. Publicity answers about all the questions connected with civil government, national, state and municipal. It is only to tell the people, and get them to have faith in the sources of information and its truth, and almost anything in the way of change or reform may be accomplished. This is vouched for by the most successful and skillful of the municipal reformers, as well as by the most skillful of city promoters. Tell the people what it is that they are asked to do, and why, and it will be done, if it is right and proper. It is so also in advertising. It is that the people be told, and convinced that it is for their benefit. But so long as the word "advertising" is used, and no further attempt made to give it its proper meaning with the people, so long will it be found difficult to win all the people to an advertising proposition.

Advertisers have got to teach the people to trust them,




## Running Water in Zero Weather

**T**HERE is no longer any necessity for inconvenience and repairs due to frozen tanks and pipes. No matter how cold it may be, you can have a constant supply of fresh running water delivered at a usable temperature to all fixtures. This satisfactory water supply service will be yours, if you install the

## Kewanee System of Water Supply

With the Kewanee System, there is no elevated tank exposed to all extremes in weather conditions. No freeze-ups in winter and no warm stagnant water in summer. Instead, a **Kewanee Pneumatic Tank** is located in the cellar, or buried in the ground. It cannot leak, freeze, overflow or collapse.

Pump the water from your well, cistern or other source, into this tank; and it will be delivered to the fixtures and hydrants under **air pressure**. Water will always be on tap at the plumbing fixtures. Horses and stock can be watered in the barn. First-class fire protection assured for your buildings.

Over 9000 Kewanee Systems in operation, supplying water for country and suburban homes, farms, schools, public and private institutions, etc. Every Kewanee System a success and every user a friend.

The Kewanee System is the **original** water supply system, involving the use of air pressure instead of gravity pressure. There are imitations now—avoid them. Get the genuine and you will take no chances—we guarantee that. Look for our trade-mark  and name plates on tank and pumping machinery.

No charge for expert engineering service. Let us help you solve your water supply problem. Write for our 64-page illustrated catalog No. 1. It is free.

**Kewanee Water Supply Company, Kewanee, Illinois.**

1566 Hudson-Terminal Bldg.  
50 Church St.  
New York City, N. Y.

1212 Marquette Bldg.  
Chicago,  
Ill.

710 Diamond Bank Bldg.  
Pittsburg,  
Pa.

A magazine page, excellent in balance, harmony and proportion, but bad in tone. Courtesy the Kewanee Company

## Advertising Advertising

to believe what they say. But how can that be accomplished when there are among the advertisers themselves no standards, and no agreement as to what those standards should be? When there are standards, when there is agreement, when there is a creed for the advertiser, when there is something more authoritative than individual opinion to present to the prospect, there may be a great revival in advertising. At present, it needs the services of an evangelist. There will come the man who will be able to lift advertising out of the convention it is now smothering in and make of it an opportunity for fame and fortune, for himself at least. While there are nine-tenths of the business concerns that might benefit by advertising stiffly refusing to adopt it, what is the matter? What are the advertising men doing? What are the great advertising mediums doing, that they are not organized to advertise advertising?

It is a true tradition in advertising circles that the best and most successful advertising men, so far as their work for their clients is concerned, are incapable of advertising their own business. This being so, it is seen with greater clearness that there is an opportunity for another kind of advertising expert—the man who can advertise advertising.

The question is big enough to attract the earnest attention of the managers of the big magazines and newspapers. What if two or three hundred of them should unite in a campaign to spread abroad the true doctrine of advertising, without any reference to any paper or magazine? Could anything be more effective to bring them business—all of them? There needs to be missionary

## Advertising Advertising

work done, and done through some agency quite removed from solicitation for the benefit of one periodical, or many periodicals. When the agent of a publication preaches advertising, and expounds the true doctrine, his bona fides are suspected, and it is impossible for him to establish them. There is the selfish motive, and however sincere the agent may be, that motive shines in the eyes of the listener, and distorts his judgment.

What then shall be done to advertise advertising? It is not easy to say, except to say that there must be much preaching by many preachers. Advertising solicitors can do much, by informing themselves, and preaching the true doctrine whenever they can secure an auditor. The advertising journals can do much—much more than they are doing. They can turn from trivialities, and expound. They devote too much space to recording the facts about advertising, the personalities, the motions, and not enough to the force itself. It is to be remembered, by the editors as well as by the professors of advertising, that it is a very new and raw element in this life we are living, and the people do not know much about it. It is necessary to preach and expound about the fundamentals, in season and out of season. A great majority of professional advertisers look upon their vocation as summed up in the act of selling space. Most business men think of it as the buying of space. There is relatively but little effort made to creat a different view. Yet if that different view could be instilled into the consciousnesses of the business men whose business might be benefited by advertising, the labor of solicitation would be wonderfully lessened.

## Advertising Advertising

Many advertising men cling to the selfish view. They will not "give away" their secrets of the trade! Bless their slow souls! they need to know that for every one of their trade secrets that they "give away" through association with others they are likely to get ten that are better than theirs. The very wisest man in any trade or calling or guild gets more than he gives, from association with his fellows, and from frank exchange of ideas, methods, and plans. Of all the modern businesses, advertising men are perhaps the most loath to fraternize, in the true and whole hearted sense; give to whoever comes the sum of their experience, the gist of their knowledge, the fruits of their experience, their hopes, their aspirations, their resolves. Yet it will pay them all big dividends to put into the common store the whole of themselves, and their knowledge and skill, and help to diffuse it through the whole potential advertising field. None of them know too much about advertising. All of them may learn something of the other men. The sum of the knowledge of all is likely to be none too great to employ upon the non-advertisers, to bring them to the knowledge of what advertising can do for them.

**Lakewood Press**  
Boston and South Framingham  
Massachusetts

